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HAMMERSTEIN TO LAUNCH OPERA IN ENGLISH PROJECT WITH NEW WORK

Yielding to Family Tradition, Arthur Hammerstein, Son of Famed Impresario, Plans Production in New York Next Season—"Light of the World" by Bolton and Middleton to Receive Operatic Dress—Puccini's Co-operation Sought—Victor Herbert Also Suggested as Possible Composer — Other Works Will Follow if First Is Successful—Century Theater May Go Back to Opera

THE Hammerstein tradition in American grand opera history is to be carried on, according to the announcement made on March 8 by Arthur Hammerstein, son of the late Oscar Hammerstein, that he will produce next season a new opera in English with music by Giacomo Puccini or Victor Herbert. The announcement was made the day following the sale of the Manhattan Opera House, greatest of the ventures of the elder Hammerstein and last of his properties to pass from the possession of his family. The new opera is to be based upon "The Light of the World," a play by Guy Bolton and Arthur Middleton, and, if possible, it will be staged at the Century Theater in New York by next Christmas. If it proves successful, the work will be followed by other operatic productions in English with the possibility of the venture developing into a full-fledged opera season.

The project is well beyond the visionary stage, according to Mr. Hammerstein. He has secured the rights to the play, has a contract with Lee and Sam Shubert for the use of the Century, and has despatched through the T. B. Harms Company, music publishers, an agent to make arrangements with Puccini to write the music. Otto Harbach, librettist of Mr. Hammerstein in his many ventures as producer of lighter musical shows, is already engaged in changing the play into a libretto suitable for operatic purposes. If negotiations with Puccini fail, Mr. Hammerstein will seek the services of Victor Herbert as composer.

Mr. Hammerstein is qualified for the venture, both as a New York theatrical producer and as impresario assistant to his celebrated father in the stormy years when the elder Hammerstein and the Metropolitan Opera Company made New York City an operatic battle-ground. With the truce which was reached in April, 1910, when the Hammerstein interests sold out to the Metropolitan Company, the contract made at that time barred both Oscar Hammerstein and his son from operatic enterprises in New York for a period of ten years. Since the expiration of this contract agree-



Photo by Bain News

GIULIO GATTI-CASAZZA

General Manager of the Metropolitan Opera House, Whose Administration Will Continue for Three Additional Seasons. In Fourteen Years, He Has Mounted Many Novelties and Staged Notable Revivals at the Metropolitan. (See Page 48)

ment, Arthur Hammerstein has been dabbling constantly with new operatic plans which reached their culmination in his recent announcement.

"I've been wanting to present opera again," he declared. "I wanted to do opera in English that would show the public what opera in English really means. We have been getting nothing but opera in foreign languages, catering to people who think they know what it is all about. The public in general might like to know but does not understand. When operas are written abroad they are written to fit the particular tongue of the singers of that nationality. When they

are translated into English, even where it isn't done literally, English words don't fit the score composed in accord with the sounds of a foreign language."

Opera in English Needs a Showman

It is Mr. Hammerstein's theory that operatic ventures in English as well as in other tongues have failed time after time in the United States because they have not been put on shrewdly and with the sort of judicious cutting that gives motion and interest to the piece.

"Too many operas have long and bor-

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STOKOWSKI WINS FIRST BOK PRIZE FOR DISTINCTIVE SERVICE TO CITY

"Philadelphia Award" of \$10,000, Established by Editor, Presented—Gala Exercises Attend Occasion, Under Auspices of Philadelphia Forum—Medal Designed by Violet Oakley—Conductor Says He Will Devote Sum to Education of Daughter

PHILADELPHIA, March 11—

Leopold Stokowski, conductor of the Philadelphia Orchestra, is the first recipient of "The Philadelphia Award," which, by the terms of the founder, Edward William Bok, is to be given annually, by a board of trustees of representative, distinguished citizens, to the citizen of the city who during the year has wrought the most, substantially and inspirationally, for the civic welfare.

The award was publicly presented on Thursday night, when signal honor was paid to music as a community asset, and the high regard in which it is held by Philadelphia was spectacularly demonstrated by an audience which filled the Academy of Music.

Mr. Bok deposited the capital sum of \$200,000 with a trust company, from the income of which a medal is provided for the designated laureate, who further benefits to the extent of \$10,000 in money. Mr. Bok's deed of gift reads: "Whereas the Founder believes that service to others tends to fill life with joys and renders whole communities prosperous, and that the ideal of service as the test of good citizenship should be kept constantly before the minds of the people of Philadelphia in general and of the young in particular, and further believes that this may be accomplished through the making under proper conditions of an annual award in recognition of some service rendered by a Philadelphian which shall have redounded to the good of the city, the Philadelphia Award, founded in 1921, is herewith made to— for the year—"

The exercises, held under the auspices of the Philadelphia Forum, were of a gala nature, the stage and house being decorated with national, state and city colors and flowers, and the spacious Academy stage being filled with notables, including Mayor Moore, who presided; Governor Sproul, who represented the Commonwealth, and James M. Beck, former district attorney here and now Solicitor General of the United States, who represented the Federal Government.

Roland M. Morris, former Ambassador to Japan, president of the Forum, opened the proceedings, which were then taken in charge by the Mayor, who is also president of the newly organized Philadelphia Music League.

Stokowski's Achievements Praised

Dr. W. W. Keen, veteran of the Civil and World Wars, former president of the American Philosophical Society, founded by Franklin, and the oldest

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HERBERT INDUCES SAN FRANCISCANS TO REMOVE CIVIC TAX ON TEACHERS

Composer Denounces Impost
at Meeting of Supervisors,
and Tax Is Promptly Wiped
Out by Unanimous Vote—
Musicians Tried in Vain for
Months to Have It Removed

SAN FRANCISCO, March 11.—Following an eloquent denunciation of this city's taxing of music teachers, delivered before the regular weekly meeting of the San Francisco Board of Supervisors by Victor Herbert, the tax ordinance was removed from the statutes by unanimous vote this week.

This tax, which members of the profession have for months been unsuccessfully endeavoring to have removed, exacted \$3 per quarter on an annual income from teaching music not exceeding \$3,000. This applies to all teachers regardless of whether they earned \$10 or \$12 per month or \$100 per week. The tax increased commensurately until it reached \$125 per quarter for incomes of \$150,000 a year. The hardship of the tax fell on the struggling teachers, and it was to obviate this that Mr. Herbert made a protest against a "tax on culture."

"We do more talking in the United States about culture and civilization than in any other place in the world, but we do the absurd thing of taxing music teachers who are furnishing the culture for our rising generation, and often at the beggarly stipend of 50c. a lesson," said the composer. Referring to Caesar's encouragement of art, music and poetry by suspending taxes upon their makers during the Gallic wars, Herbert continued, "I hope San Francisco will not be 2,000 years behind that time."

Supervisor Scott then made a motion that the tax be eliminated by the erasure of the ordinance from the statute books. Victor Herbert was roundly congratulated by the delegation of music teachers who had been appealing for the abolishment of the tax.

Mr. Herbert is appearing as guest conductor with Herman Heller's orchestra at the California Theater. Last Sunday he presented the last movement of his suite, "Columbus," sub-titled "Triumph." Marion Nicholson, a young San Francisco violinist, was the soloist. Mr. Heller led several numbers and Leslie V. Harvey gave organ solos. Mr. Herbert and David Warfield were made honorary members of the Bohemian Club at a luncheon this week.

Macmillen Offers Violin Prize for Federation Contest

Francis Macmillen, American violinist, has offered the \$150 first violin prize for the best contestant at the Young Artists' Contests held by the National Federation of Music Clubs. This prize will be competed for every two years. The next meeting of the Federation will be held in Asheville, N. C., in June, 1923.

Sale of Manhattan Opera House Completed

The final details of the sale of the Manhattan Opera House by Mrs. Rose Hammerstein Tostevin and Mrs. Stella Hammerstein Keating, daughter of the late Oscar Hammerstein were completed and the title of the property delivered to the New York Consistory Ancient Accepted Scottish Rite Masons, on March 8. It is understood that the price paid was \$600,000. The transaction took

Chicago Opera Guarantee Now Exceeds \$350,000

CHICAGO, March 11.—The recent intensive drive to secure guarantors for the Civic Opera Association for the next five years has resulted in bringing the total amount pledged to over \$350,000. The Friends of Opera have instituted a series of talks at theaters to arouse interest and mass meetings are planned to extend the work. The goal set by Samuel Insull, president of the association, is \$500,000.

place at the offices of the Title Guarantee and Trust Company with Jerome A. Strauss representing Mrs. Tostevin and Mrs. Keating and Moses Altman representing John Lloyd Thomas, Charles C. Hunt and W. J. Mathews, who took title to the property as trustees for the Scottish Rite Masons.

Director of Carl Rosa Opera Company to Seek Financial Aid Here

Alfred Van Noorden, director of the Carl Rosa Opera Company which for several years has provided the British Isles with seasons of opera, sailed on the Aquitania from Liverpool on March 8 on his way to the United States to interest American capital in his organization. A statement of the Board of Directors made recently in England declared the future of the Carl Rosa Company was in peril owing to financial difficulties and that one of the four touring companies had already been withdrawn from the road. Financial depression and increased costs of production were held responsible in the statement. Mr. Van Noorden last autumn was the guest of honor at a celebration given by the Company in honor of the twenty-fifth anniversary of his services as Director. The Company was formed in New York in 1869 but for some years past has confined its activities to the British Isles.

Iowa Federation Aims to Establish Music Section in Every Library

CHARLES CITY, IOWA, March 13.—The Music Committee of the Iowa Federation of Women's Clubs is working on a plan to place a music section in every library in Iowa. The plan is to ask

Arthur Hammerstein Plans to Give Opera in English in 1922-23 Season

(Continued from page 1)

ing recitatives," he says. "These detract from the interest. It is my intention in producing 'The Light of the World' to avoid such hindrances. Where a speech can be made in a dozen words it will not be prolonged into several hundred. In portions, it is my plan to have the dialogue spoken as it was intended to be in 'Carmen,' as it is done in certain works given at the Paris Opéra Comique. The trouble with most operas is that it is too long-winded and wordy. With my father, I had experience along these lines. We cut 'Louise' and 'Thais' and similar works to the point where the best was preserved, where the interest never lagged and the acting tempo of the opera was not interrupted. The same operas fail to draw today because they have not been whipped into shape by a 'showman.' When we gave 'Louise' we took in \$11,000 a night."

The operas of Gilbert and Sullivan were mentioned by the producer as a perfect example of how well the English tongue could be used in opera. He vouchsafed the opinion as well that the public wants not only opera in English but new opera in English.

"When I saw 'The Light of the World' I felt that it offered the best book to demonstrate my idea of an American opera," Mr. Hammerstein asserts. "It has a big story—that of a man who portrays Christ in the Passion Play abroad, at the moment when he has to meet a dramatic problem in his own life. It is the first opera of which Christ is the central figure. The religious theme will be put on the stage without offending. I think it will be intelligible and interesting to the American people."

As a matter of record, the play was produced on January 10, 1920, in New York and had a run of several weeks. The three principal characters were played by Pedro de Cordoba, Percy Haswell and Jane Cooper.

"I don't aim," said the producer, "to confine the opera to American participants. The feminine principals will all be American girls who have achieved distinction here. But Chaliapine is my ideal for the central masculine rôle. It is of course, impossible to settle on any one singer or singers until the score has been written and the range of voices decided upon."

Geraldine Farrar, Mr. Hammerstein believes would be excellent in the leading feminine rôle. According to his own statement, he is to meet Farrar shortly to talk over his plans.

"There will be a very large chorus," he says, "and an orchestra of 125 musicians led by an American conductor. Julian

for books on the history and appreciation of music, biographies of famous musicians, musical papers and magazines. A list of twenty books valuable for this purpose will be sent to club presidents desiring it. It is hoped that generous gifts of books to aid this project will be forthcoming in each community of the state. If only a few are added each year, the collection will be of great value in a few years. The committee will report later the cities and towns which have been most successful in this effort. Mrs. M. W. Payne of Eagle Grove is in charge of this special department of the music committee. Anna Gertrude Childs of Cedar Falls is chairman of the music committee.

BELLE CALDWELL.

Bonnet to Found Two Scholarships at Eastman School

ROCHESTER, N. Y., March 11.—The establishment of two organ scholarships at the Eastman School by Joseph Bonnet was announced at a dinner given in honor of Mr. Bonnet by the Western New York Chapter of the American Guild of Organists, at the Genesee Valley Club on the evening of March 6.

Dr. Rush Rhees who presided at the dinner, made the announcement of the gift, which will be known as the Bonnet Scholarships. The fund for the purpose will be realized by devoting to it the entire proceeds of two concerts to be given by Mr. Bonnet at Kilbourn Hall of the School. Among the guests present at the dinner were: Mr. Eastman, Mr. and Mrs. Christian Sinding, Dr. and Mrs. T. Yorke Trotter, Mr. and Mrs. Alf Klingenberg, and Mr. and Mrs. Harold Gleason.

M. E. WILL.

STOKOWSKI WINS FIRST BOK PRIZE FOR DISTINCTIVE SERVICE TO CITY

(Continued from page 1)

learned body on the continent, and chairman of the trustees of the Philadelphia Award, presented to Mr. Stokowski the medal and check, encased in a beautifully engraved ivory casket.

In doing so, he said:

"You have done a wonderful work. The members of the Philadelphia Orchestra, to whom I tender all Philadelphia's thanks, have been trained by you to virtually a military precision. It serves as a standard by which other orchestras are judged. You have given us the great classical works of the composers of all countries and all periods. You have also given us from time to time examples of the newer varieties of musical composition, so that our music loving people could compare them and judge of their merits or demerits. We are thus at least kept fully up to date. Through the children's concerts you are striving to educate the coming generation and give it the humanizing influence of good music at the most impressionable age. With a large vision you are also preparing four years in advance for our Sesqui-centenary celebration of the Declaration of Independence to the end that Philadelphia may offer to the guests of her exposition from all over the world the best musical advantages of this recognized center of culture."

The medal, which by an interesting coincidence, crowns the tenth year of Mr. Stokowski's service to music in Philadelphia, was designed by Violet Oakley, painter of the murals of the Harrisburg capital, and was made by Douglas Gilchrist, the instructor in metal working at the School of Industrial Art. On the obverse is the figure of the young William Penn; the reverse bears the inscription, "I am among you—as he that serveth," and has the figure of Christ, washing the feet of John, the beloved Disciple. The ivory casket, with a golden key, has on it the swastika, Mr. Bok's favorite symbol—his fine estate at Merion is called "Swastika"—and the world's earliest symbol of benediction. Under the lock is the Penn family motto, "Dum clavum rectum teneam" (freely translated, "If I may but keep my rudder true"). Carved across the front of the casket is, "By love serve one another."

Will Devote Money to Daughter

Mr. Stokowski made no formal speech of acceptance, but later said he would devote the monetary award to the education of his infant daughter, Sonia. He added: "She can play with the medal if she wants to, but I'm afraid she won't be able to do that for some time, as she is so small yet that I could put her in the casket."

Mrs. Stokowski (Mme. Olga Samartoff), Miss Oakley and Josef Hofmann, this week's Philadelphia Orchestra soloist, were spectators of the ceremonies. Mrs. Stokowski must have been doubly touched by the spontaneity and complete cordiality of the great ovation the rising and standing audience gave her husband.

Mr. Bok, who is in Florida, though many were anxious that he should be present at the ceremonies, was highly praised for his civic spiritedness. Mr. Beck, in his fine oration, said: "I believe that untold blessings will follow this most notable gift to the city of Philadelphia. If Mr. Bok were here I am sure the audience would rise and pay tribute to the kindly, public-spirited, broad-visioning and self-effacing citizen. He stands for service."

Mr. Beck's theme concerned the relative values of knowledge and wisdom. One of the striking things he said was: "The value of a great benefaction is that it brings with it a new psychology. It creates a mass mind attuned to civic service."

Stradivarius Violin, Once Property of Lamoureux, Brings \$26,000

A famous Stradivarius violin, formerly the property of the late Charles Lamoureux, the conductor, was sold at auction for \$26,000 in Paris recently, according to a Universal News dispatch. It was purchased by F. Maucotel, described as a well-known collector. The sale is said to have been the only one of a genuine Stradivarius made during the last decade.



Photo by Edward Thayer Monroe

Arthur Hammerstein, Who Has Announced His Intention of Following in the Footsteps of His Father as an Opera Impresario

Mitchell will stage the production. It is impossible of course to attempt to confine the cast to American artists. It was the aim of my father and of myself always to find the best artists available no matter what their nationality. Art has no bonds of nationality. In this case it is merely a question of securing artists who can sing English in an articulate fashion."

Mr. Hammerstein said he could not fix next Christmas as the definite date of the new opera's production, as there were many details which might necessitate a delay. His determination is nevertheless fixed, he declared, to give the work at the earliest possible date without sparing money or energy to insure its success. The whole project is under his personal supervision and settings for three acts have been conceived, ready to be executed by Josef Urban.

"Up to two months ago," Mr. Hammerstein observed last week, "I kept changing my mind every month about the project. I said to myself that I'd seen my father suffer and I didn't want to go through that myself. But I guess it's in the blood. My father succeeded in it—his mistake was in going afieid to Philadelphia. And if this venture goes over, and some one comes forward to relieve me of the financial end of it, then I'll produce more operas."

L. B.

Recording for Posterity the Music of Primitive Humanity

By Natalie Curtis Burlin



"Corn Dance" at One of the New Mexican Pueblos, Whose Songs Mrs. Burlin Recorded



In the Fields at St. Helen Island, S. C., Where Much Material Was Obtained

EDITORIAL NOTE: This article, written for MUSICAL AMERICA shortly before Mrs. Burlin's death in France last year, is probably the last that came from her pen. Summing up as it does her ideas of the qualifications which the folk-lorist should possess, this posthumous statement indicates the high ideals which accompanied the labors of an inspired American musician on behalf of the primitive races of America.



Like there is one in whom love of art and love of science should unite in the quest of truth, that being should be the humble folk-lorist. The uncompromising accuracy taught by science, the ordered arrangement of material, the classification of data—all this must inspire and accompany the work of record. Yet it is the imaginative, the intuitive and the artistic side of human nature that is expressed in folk-lore, and this demands an artist's perception. To find the truth of a subject—that is the search of science whose x-ray must pierce to the bone of the matter. But to tell truth so that it becomes flesh and blood and not skeleton alone, here is where the artist's hand must charge with life the tested facts. For to imprison on paper what Homer might well call a "winged word" and an unfettered melody never conceived as a thing to be written; so to record it that the reader may, through the written page, hear the true folk-song and apprehend the folk-soul; this is a task requiring the complete intermarriage of science and art.

Like the anthropologist and the ethnologist, the folk-lorist must necessarily be something of a student of human nature. His work has to do with the thoughts, the emotions, the aspirations and the dreams of unselfconscious folk. Naïve humanity, to give it confidence, must be approached not with a flourish of the dissecting knife but with the warm hand of ready and understanding friendship. Whether the folk-lorist's interest be music, myth or proverb, his work, if he be a collector in the field, brings him into direct contact with the people. He has to do with live human beings, not dead data. Unless the folk-lorist is able through goodwill to unlock the information stored in the folk he is questioning, he may (in America) dwell with Indians, Blacks or rural Whites the year around, yet come away empty. I know one musician who stayed—most uncomfortably—in an Indian village three months and was unable to induce a single Indian to sing for him. He lacked touch with the human element in the situation.

Folk-Lorist Meets Difficulties

People who still tell myth and sing folk-song are simple and sometimes primitive folk. They are not looking for any Messianic coming of the folk-lorist to save their tradition. The recorder is a being of whom they never even dreamed. He comes upon their horizon

as a stranger—an inquisitive stranger who instead of minding his own business approaches people with note book and pencil like a census taker or a tax collector. Some kind of a spy, this stranger. "You come from Guvment?" The American Indian will question, suspiciously. And if the musician does not quickly install himself properly, word will go around that he is there to make some report that will dispossess the Indians of more land. And the red men will quietly, tactfully, but successfully avoid the folk-lorist; to any queries as to song, they will probably answer: "Ain't got none"; "No sabe"; "No spik Ingliss"; "Ma people no sing". So if the interlocutor knows no better he will go home and verbosely inform a waiting world as to the utter lack of music in the American aborigine.

Sometimes the suspicious stranger brings with him a dread and wizard-like machine that talks and sings. I once crossed the Painted Desert with a Navajo Indian who drove me and my phonograph through a wilderness of sand. We broke a shaft and crawled slowly and hungrily to the nearest trader. That night a cyclonic wind blew down the corral and the two ponies who had dragged us through the sand ran forth into the dark. All next day, in the teeth of the sand storm, the Navajo hunted horses, although every track was obliterated. He came back with only one pony. He would never look at me again, but rode swiftly away, convinced that my devil-box had brought all this upon him. It is not well to do with witches!

The old fear of the phonograph has

given way to an up-to-date suspicion that the singers will be exploited for some vast money-making enterprise of the musician. The "pony-graph" is now associated with the marvels of moving-pictures and the dimes deposited at the door. Alas for the irony of this suspicion! In folk-lore recording, as in most fields of original research, the scholar must warm himself chiefly at the fires of his own enthusiasm and feed himself on his own determination. Few indeed are the generous individuals interested in helping forward such work, and the scholar is fortunate if he can win from some fund or educational institution the means to cover his expenses—for the folk-lorist must wander far afield. For him there is no pot of gold at the foot of the rainbow other than joy in a creative task and the moral satisfaction of having tried to help rescue from the tidal wave of an engulfing "civilization" the faint-heard voice of singing men. There is nothing so poorly paid proportionately as work in any field of science or creative art—though it long survive the worker to the good of humanity.

Training of the Recorder

To technical training, the folk-lorist should add resourcefulness, tact, and the patience that smiles on disappointment. He may have a trained ear and a developed faculty for writing what he hears; yet he may utterly lack the sympathy and the ingenuity to keep the singer interested and willing to repeat *ad infinitum*—if necessary—a difficult song or phrase. I remember my first essay to write a Hopi Indian song. The Indian had agreed for a compensation (*dos reales* was largesse on the Arizona desert in those days) to stay home from his corn field to teach me a *Katzina* song. We began with zest in the early morning. The rhythm of this music was totally strange to me. Again and again the Indian sang, and I stopped him to repeat each section of the song. Noon came and the interpreter found us faint but still pursuing. Dinner freshened us, but at one o'clock when the shadow began to move the other way the Indian wearily lifted his arms above his head and said "I promised for *dos reales* to teach her a *Katzina* song but I never thought it would take more than half a day. The government gives me a dollar for a day's work road-making, and it is not so hard." Then, with a great yawn, he stretched himself to sleep, looking at me with sly humor: "If you are not tired," he said, "you can go on; for even in my sleep I shall still be singing that *Katzina* song!"

Now that the Hopi music is as the blood in my veins, it is hard to realize how unassimilable it seemed during the mental shock of first impact. My zeal for accuracy taught me through many disappointments that no matter how absorbed one may be, one must keep an understanding eye on the singer. It is better to stop, even though on the very



Natalie Curtis Burlin, American Folk-Lorist Who Met Her Death in Paris Last Summer

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CHALIAPINE ENGAGED ALSO FOR CHICAGO

Bass to Sing with Both Opera Companies—Contracts for Artists on May 1

CHICAGO, March 13.—Feodor Chaliapine, the famous Russian bass, will sing with the Chicago Opera Association next season, as well as with the Metropolitan, if the Chicago guarantee is raised, according to information given out to-day. The last word with regard to Mary Garden is that she will sing with the company, even if not its directress.

"I don't know yet if I will head the organization or not," Miss Garden said. "Everything will be settled April 23, and contracts submitted to artists May 1. Salaries will come down, and artists will sing oftener. The box-office receipts will determine the salaries."

SAILINGS OF WEEK BRING SIGNS OF SEASON'S WANE

Olympic Alone Bears Five Well-Known Artists Europe Bound—Kochanski, Gerhardt and Rosing Sail

The beginning of the exodus of artists to Europe was marked this week by the departure of five well-known artists on a single liner, the Olympic, which sailed on March 11. Among the passengers was Elena Gerhardt, soprano, who sailed for a visit of several weeks in Central Europe. She will be heard in recital and as soloist with several large orchestras. Karol Szymanowski, Polish composer, of whose compositions a symphony and other works were heard in New York this season, was a member of a party which included as well Arthur Rubinstein, pianist; Paul Kochanski, violinist, and Mrs. Kochanski. The entire party is bound for Poland. Mr. Kochanski and Mr. Rubinstein will be heard in recital in this country again next season.

Vladimir Rosing, Russian tenor, who sang in New York and on tour during the past season, was also a passenger of the Olympic bound for England, where he will resume his recital work abandoned temporarily during the American tour.

On the liner Vauban, bound for South America, sailed Desirée Lubovska, founder and director of the National American Ballet, Inc., at Hightstown, N. J., who was accompanied by ten young women who have studied under her. The party plans to study the national dances of the South American countries and to appear themselves in dance programs in several of the larger cities.

Elsa Diemer, soprano, returned on the Oropesa after several months' stay in Berlin, where she was engaged in performances at the Staatsoper.

Easthope Martin, English composer, who spent the past several weeks visiting in this country, returned to England during the week.

Ganna Walska in Opera at Monte Carlo

Newspapers from Paris and the Riviera of recent date carry accounts of the debut at Monte Carlo of Ganna Walska, the Polish soprano whose engagement with the Chicago Opera Association two years ago was followed by difficulties,

"Lohengrin," sung in English, was given last night to a capacity audience, in an effort to arouse public support for the opera in the last weeks of the campaign for guarantors. The Wagner work was given a spirited performance with Rosa Raisa as *Elsa*, Cyrena Van Gordon as *Ortrud*, Edward Johnson as *Lohengrin*, Georges Baklanoff as *Telramund*, Edouard Cotreuil as *The King* and Désire DeFrère as *The Herald*. Giorgio Polacco conducted. This was Baklanoff's first appearance in his rôle, and he was not heard to advantage in the first act, but improved both vocally and dramatically later.

Between acts of the opera, Samuel In-sull addressed the audience, asking support for the company and paying tribute to the McCormicks. He declared that the opera will be economically administered next season.

in "Athéna," an archaic Greek one act piece produced by Raoul de Gunsbourg at the Opera there. Mme. Walska sang the rôle of *Venus* and aroused enthusiastic comment on her beauty. The singing of the piece is almost entirely in the hands of the chorus, which with the ballet groups itself about a pavillion occupied by *Venus*. The work itself was the product of the study and research of Bourgault-Découdray and Gounod who reconstructed the score from notations claimed to have been made in 500 B. C. It was given on the same evening with two other ancient pieces "The Song of Songs" and "Le Soleil de Minuit."

ABORN SEASON PENDING

"Popular" Opera Said to Await Concessions by Musicians

Negotiations entered into by Milton Aborn, well-known producer, with the American Federation of Musicians to secure concessions in rates for orchestral musicians in a forthcoming season of grand opera in English in New York, have not met with a favorable response thus far, Mr. Aborn indicated at the beginning of the week. The present scale of prices includes a minimum fee of \$64 weekly for seven performances and no rehearsals. Inasmuch as three rehearsals are said to be necessary to insure smooth performances, the salaries of the musicians alone are said to preclude a season at "popular prices" at present rates. Mr. Aborn indicated recently that the fate of the project was largely conditional upon these concessions.

The producer has partially organized a company of sixty-five singers to present a season of light opera *al fresco* in a city in New York State. Mr. Aborn will shortly organize another company to present a repertory of Gilbert and Sullivan works in Canada. He has also arranged for the presentation of a series of musical stock productions in the vaudeville theaters of four New York cities.

The free opera chorus organized by Mr. Aborn at the beginning of the year has completed rehearsals of "Cavalleria Rusticana," and with students at Mr. Aborn's operatic school who have been preparing the principal rôles, this chorus will present the opera in the near future. From its sixty members and others who may apply, Mr. Aborn will choose singers for his musical stock companies which will give performances in neighboring cities early in April.

John McCormack to Visit Europe

John McCormack will close his present season on May 16 in Rochester, N. Y., and will sail for Europe on May 23. Mrs. McCormack will precede him, sailing on May 2 with their children, and will take a house for the summer. Charles L. Wagner and D. F. McSweeney will sail on June 3 and 15 respectively, and will be with the McCormacks a good portion of the summer. The tenor will return in September, and will open his season with a concert in Lexington, Ky., on Oct. 4.

Hear Program of Music by Kramer in Brooklyn

In the series of composers' recitals which are being given this season at the Brooklyn Music School Settlement, a program of songs and violin pieces by A. Walter Kramer was heard on the afternoon of March 5, with Mr. Kramer at the piano. Alice Godillot, soprano, sang four songs, "The Indian Serenade," "The Faltering Dusk," "Of the Robin and the Master" and "There Is a Garden in

Her Face"; Wells Clary, baritone, gave five songs, "Allah," "The Crystal Gazer," "A Nocturne," "A Lover's Litany" and "The Great Awakening," while John Corigliano, violinist, was heard in Mr. Kramer's "Chant Nègre," Eklog, "Intermède Arabe," "In Elizabethan Days" and Gavotte in E. All three artists proved to be admirable in their offerings and were heartily applauded, sharing with the composer the approval bestowed on them. Mr. Kramer visited the school at the invitation of its director, Kendall K. Mussey, who precluded the program with a few remarks, in which he introduced Mr. Kramer to the audience.

MORE AUSTRALIAN TOURS

Shipman's List of Artists Includes the London String Quartet

Frederic Shipman of International Tours, Ltd., of Sydney, has, during his visit to New York, booked several artists for tours of Australia and New Zealand. It was announced in MUSICAL AMERICA recently that he had engaged Guy Maier and Lee Pattison, pianists, to appear in that part of the world this year, and Rosa Raisa and Giacomo Rimini, opera singers, for a tour next year. He has since concluded contracts also with Paul Althouse, tenor, and Arthur Middleton, baritone; the London String Quartet and Nellie and Sara Kouns, sopranos. Paul Dufault, Canadian tenor, is also to make another tour of Australia under Mr. Shipman's management.

Mr. Maier and Mr. Pattison, with their wives, will sail from San Francisco on May 10, and reach Sydney on June 14, to begin their Australian tour there on June 21. On the voyage the pianists will stop at Honolulu for two concerts. Mr. Shipman's contract with Mr. Maier and Mr. Pattison calls for at least forty concerts. They will play in Sydney, Melbourne, Adelaide, Brisbane, Auckland, Dunedin, Wellington and Christchurch.

Returning to America in November, they will begin their season in the United States with several dates in the Behmer-Oppenheimer Pacific Coast territory, and afterward tour Texas, returning to the East about Jan. 1, 1923.

Mr. Althouse and Mr. Middleton will tour Australia and New Zealand in company. Their first program will be given in Sydney in August this year. The Australian tour of Nellie and Sara Kouns is to begin in February, 1923. The next artists in the list of engagements, Mme. Raisa and Mr. Rimini, will reach Sydney in June next year, and they will be followed in August by the London String Quartet. The date for Mr. Dufault's tour has not yet been fixed.

The Shipman circuit will include appearances in Honolulu.

MERIDEN MINISTERS KILL PLAN FOR SUNDAY CONCERT

Rosa Ponselle Recital for War Veterans Building Fund Stopped by Clergymen

MERIDEN, CONN., March 13.—A recital by Rosa Ponselle, soprano of the Metropolitan Opera Company, which was to have been given here under the auspices of the Veterans of Foreign Wars on Easter Sunday afternoon, has been indefinitely postponed. This is the outcome of a fierce controversy which has raged here, as the result of the attitude of the Ministers' Association in opposing the concert on the ground that it would be a violation of the law.

LaCroix-Murdoch Post planned the recital, the proceeds to go to the organization's building fund. Prosecuting Attorney Henry Dryhurst and Mayor H. T. King, it is stated, told the representatives of the post that, though the concert would be a violation of a State law which prohibits a charge for admission at a Sunday concert, the city officials would be willing to overlook this fact if no objection were made on the part of any section of the community.

The Ministers' Association was then asked by the post to refrain from protest. This request the association refused. "We earnestly protest against the violation of this law by your association or any other," its letter stated. Rev. Clayton D. Boothby, president of the association, stated that while the object of the concert was a worthy one, a precedent would be established which other organizations might use in desiring to hold similar entertainments.

However, the veterans proceeded with their plans intending to bring the matter to a test, but at a meeting on March 8, they finally decided to call off the recital indefinitely.

Announce New Officers for Music Teachers' National Association

The full list of officers elected for the coming year at the recent annual convention of the Music Teachers' National Association in Detroit includes J. Lawrence Erb, president; Charles H. Farnsworth, vice-president; Robert G. McCutchan, secretary, and Karl W. Gehrkens, editor. The new executive committee consists of H. H. Bellaman, William Benbow, Philip G. Clapp, Rosseter G. Cole, George C. Gow, Mariette N. Citch, Osbourne McConathy, M. L. Swarthout and Francis L. York. The counselors of the association are Mr. Erb, Mr. Farnsworth, Mr. Gehrkens, Leon R. Maxwell, Mr. McCutchan and Waldo S. Pratt.

Chicagoans Produce Three Operas in Baltimore to Capacity Audiences

BALTIMORE, March 11.—A brief and brilliant season was given at the Lyric on March 6, 7, and 8, when the Chicago Opera Association presented "The Love of Three Kings," "Tannhäuser" and "Bohème" before capacity audiences, representing all sections of the community, including the most representative society people and a great host of music-lovers. Among the latter were many standees.

Mary Garden received an ovation upon her entrance in the first act of "The Love of Three Kings," in which she appeared as *Fiora*. Lucien Muratore, Georges Baklanoff, and Virgilio Lazzari, who also appeared in the cast, ably supported the directrix, and shared with her the honors of a performance marked by admirable skill. For each act there was glowing praise for artistic success allied to intelligent managerial force. Giorgio Polacco conducted with a fine appreciation of the values of the score.

Though a pouring rain fell on Tuesday night, there was a big audience for "Tannhäuser," in which Riccardo Martin sang spiritedly the title-rôle. As *Elisabeth*, Rosa Raisa gained deep admiration by her gorgeous display of vocal tone. A real pleasure was found in the rôle of *Wolfram*, as sung by Joseph Schwartz, whose artistry deserved the recognition so warmly extended. Pietro Cimini read the score with rather a Latinized appreciation of its Teutonic character, but his conducting produced many effective moments in the ensemble episodes.

The singing of Edith Mason, as *Mimi*, in Wednesday evening's production of "Bohème" was the artistic surprise for the big audience. Her vocal achievement impressed the hearers by its delicacy and refinement. Another surprise in this cast was the admirable interpretation of the rôle of *Rodolfo* by Edward Johnson. The *Musetta* of Irene Pavloska, the *Marcello* of Giacomo Rimini, and the *Colline* of Virgilio Lazzari were also notable in the cast. Mr. Polacco conducted, and the orchestra played brilliantly.

The success of the season reflects great credit on the local representative, Frederick R. Huber. It seems that the guarantors will not be required to meet their underwriting agreements, for the public support doubtless justified the cost entailed. C. A. Shaw, tour manager for the company, expressed his highest satisfaction with the Baltimore series.

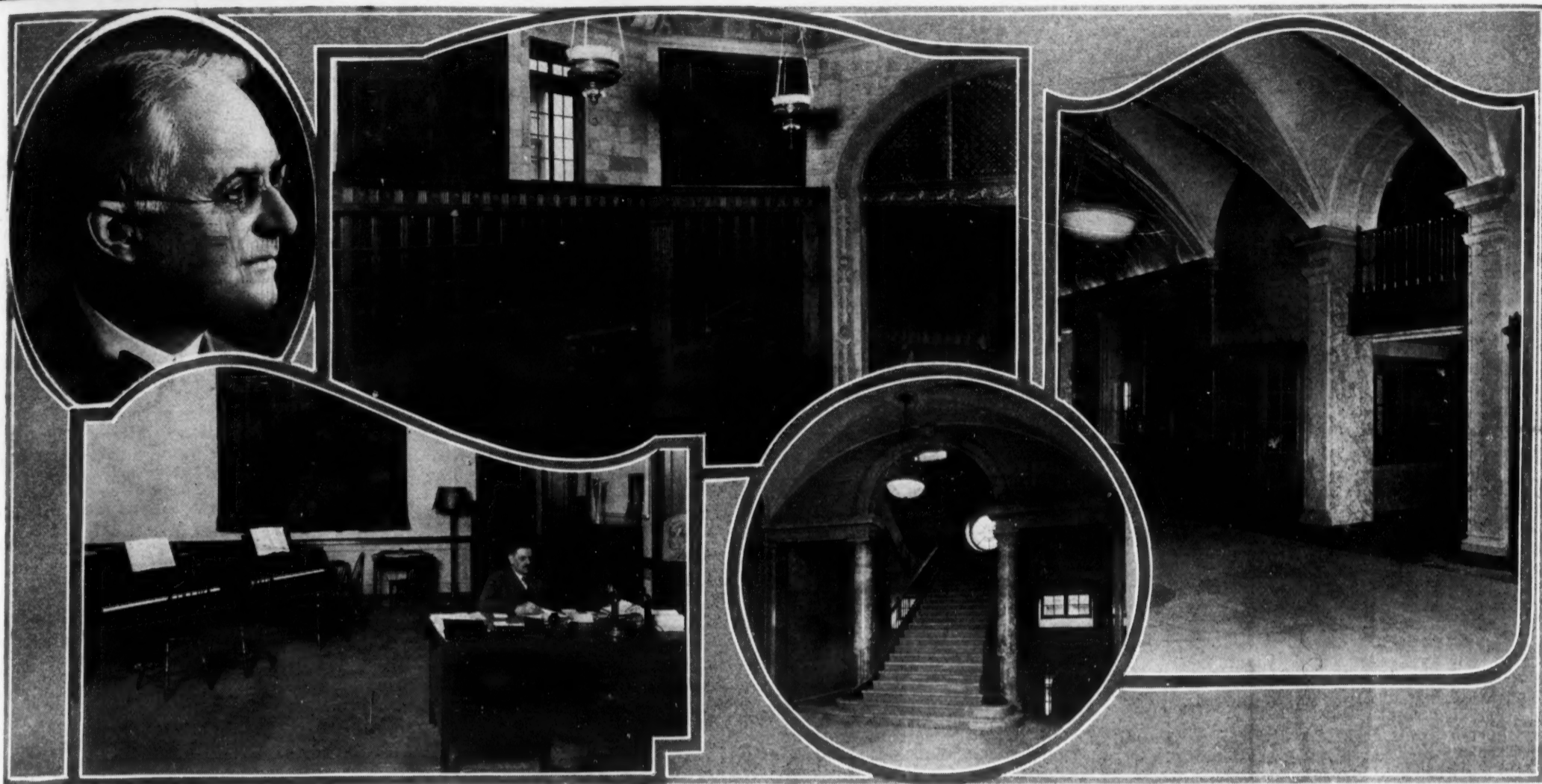
Max Landow, pianist, member of the faculty of the Peabody Conservatory, was the artist at the Eighteenth Peabody Recital on the afternoon of March 10, playing a program by German composers, including some of contemporary period. Among the latter were works by Josef Haas, whose "Deutsche Reigen und Romanzen" proved of delicate color, and Herman Silcher's "In Marionetten-theater," another effective piece. Mr. Landow who has been active at the Peabody for several seasons, now contemplates changing his position and entering upon duties at the Rochester Conservatory as an instructor.

F. C. BORNSCHNEIN.

Mrs. Harding Heads Honorary Committee for Washington's Music Week

WASHINGTON, March 11.—The honorary committee for Washington's second Music Week will be headed by Mrs. Harding wife of the President, as chairman, and by Mrs. Coolidge, wife of the Vice-President, as vice-chairman. Other members of this committee include: Mrs. Frederick H. Gillett, Secretaries Hughes, Mellon, Weeks, Denby, Daugherty, Fall, Wallace, Hoover, Davis; Postmaster-General Work, Gen. John J. Pershing, George B. Christian, Senator Ball, Senator Phipps, Representative Focht, Representative Davis, Admiral Coontz, Major-General Lejeune, District Commissioners Oyster, Rudolph and Keller; Lieutenant-Colonel Sherrill, Justice Siddons, Superintendent of Schools Ballou, Rev. C. F. Thomas, Dr. Hodgkins, Dr. Durkee, William Bruce King and C. E. Christiani. A. T. MARKS.

Eastman School Richly Equipped and Decorated as Music Center



Portraits of George Eastman, Donor of the Eastman School of Music at Rochester, N. Y., and of the Interior of the School Which Was Opened Formally at a Recent Reception. Upper Left, Mr. Eastman. Upper Center, Kilbourn Hall. Lower Left, the Studio of Alf Klingenberg, Director of the School. Lower Center, Stairway to Second Floor Corridors. Right, Offices in Main Corridor

ROCHESTER, N. Y., March 11.—At the recent reception, recital and formal opening of the Eastman School of Music, some 1500 guests at the close of the ceremonies made an informal tour of inspection of the buildings and equip-

ment which were thrown open to the public on this occasion. The recital itself took place in Kilbourn Hall, which is named in honor of the mother of George Eastman, whose financial gifts made possible the institution. This hall is deco-

rated in the manner of the late Renaissance artists with cream-colored marble walls, hung with tapestries and bordered with carved panelling in brown wood.

In the second floor corridor, one of the handsomest parts of the building, there

hang between the marble pillars of the colonnade paintings from the exhibition loaned for the opening by the Memorial Art Gallery. There are an adequate number of class rooms as well as several beautifully decorated small concert halls.

Liberal System Advances Music in Cleveland Schools

Wise Policy Adopted by Educational Authorities Brings Benefits to Children—Cleveland Orchestra Aids by Providing Twenty-five Teachers, and 600 Pupils Grasp Opportunity to Gain Knowledge of Instrumental Playing—Effectiveness of "Credit" Plan Lessened by Non-co-operators Among Private Music Teachers—School Instructors Drilled in Music—Progress Made with Choruses

[Editorial Note: Supplementing the work of Grace Goulder Izant, MUSICAL AMERICA's correspondent in Cleveland, Bernard Rogers here begins a series of articles on important factors in the musical development of Ohio's Big City. Cleveland provides a model of particular value for appraising the tendency toward culture in America, for in many points it is representative of the larger American community. Mr. Rogers, formerly a member of the editorial staff of MUSICAL AMERICA, describes, in his first article, the part allotted to music in the educational system of Cleveland.]

CLEVELAND, OHIO, March 10, 1922.

NO one is likely to think of this country's public schools as the cradle of culture. Shades of stiff-necked Boards, ghosts of Gradgrinds! What we want are facts! It can be shown that a boy, as his limbs lengthen, will more and more find need of such a weapon as, say, mathematics in his friendly dealings with neighbors. Our hopeful can, however, peg along very well without a thirsty sense of the beautiful. The thing has, in fact, been done. Bad architecture has slain very little sleep, and men have been known to whistle off-key with impunity in public streets. That all this makes for unlimited contentment, or even smugness, and stim-

ulates the national barter, is understood.

But why attempt to trace the seething imagination of our people back to the schools they build and attend? And why ask schoolmasters to distill the airy stuff of culture? What is the state of scholastic affairs? The curricula are very models, tried and true; the will is of the best; the system is superb, it creaks hardly at all (the finest oil being in use) —. But what is all this ill-tempered chatter about Culture? Culture, forsooth! Well, it comes down to this: that the instinct for beauty, if it does somehow survive the gritty school diet, emerges stunted, puny, self-conscious. Occasionally it even dies.

Realization of the condition is slowly spreading, and matters are in some places on the mend. Music is certainly, if very gradually, moving closer to its rightful position in the educational scheme. Credits for music study are being established more and more widely. Choruses and glees play a popular rôle in practically every sizeable school, and sometimes they sing worth-while music. Instrumental study is being taken more widely to the educational breast with resultant orchestras and bands "bigger and better." Children are taught to "read" music, not, however, so efficiently that they long retain this curious ability. But an intelligent and general effort is being made to reform the rank musical conditions which so long existed in the public schools of this country. The case of Cleveland is instructive.

A Healthy Innovation

Cleveland is representative of the more enlightened outlook. Its public

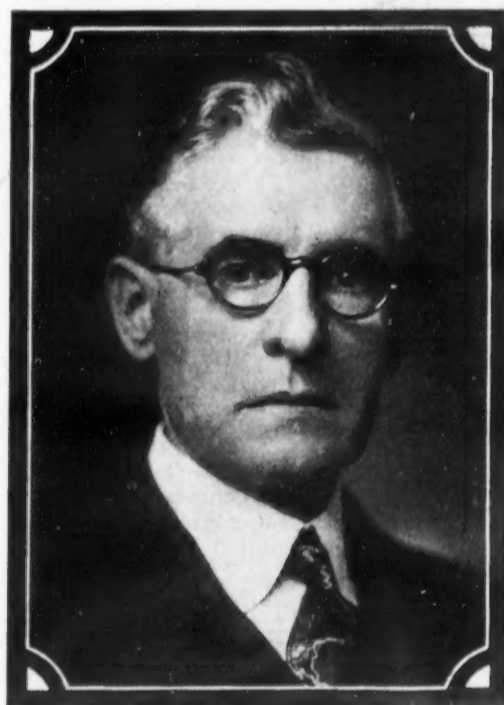
school music system appears to be wisely and liberally planned. Headed by an alert supervisor, the machinery of the system runs smoothly under a group of lieutenants, the assistant supervisors. At the foundation come the "regular" teachers, whose charge it is to guide their pupils through musical fundamentals, among other things.

This year has witnessed a genuine innovation in Cleveland's school music in the form of practical co-operation with the Cleveland Orchestra. Besides the annual music memory contest (this year's will be the second of its kind), the orchestra sends twenty-five of its members to act as special instrumental teachers in the public schools. Thus pupils may, without expense, learn to play an orchestral instrument (piano is not taught) and later to taste of the pleasures of ensemble playing in school orchestras and bands. Six hundred pupils have this year grasped their opportunity.

This, among other aspects of local school music, was touched upon in the course of a recent conversation with Supervisor J. Powell Jones.

Private Teachers Fail to Aid

"Our greatest trouble," Mr. Jones remarked, in discussing the question of credits for outside music study, "our greatest trouble is encountered in the private teachers—they are simply too lazy or indifferent to co-operate with the board of education. They will not, many of them, fill out the necessary cards. Credits for outside music study can be made a big factor with the willing and intelligent co-operation of the private teacher, but that is just what we



J. Powell Jones, Supervision of Public School Music in Cleveland

do not get." Here is a point to be remembered and published broadcast by advocates of outside music credits. Lacking this co-operation from the private music teacher, no system of credits can be made to work properly. And the real sufferer is the student, whose work goes unacknowledged on the records solely because of the inertia or narrow vision of his music teacher.

Here Cleveland's problem is certainly no isolated one. The solution seems to lie in an appeal to the private teacher's social spirit and aesthetic conscience. Well directed propaganda would, moreover, bring the teacher to realize that co-operation with the schools would benefit him materially by placing music in a new light with the public. Educational indorsement will go far toward popularizing music; it is the private teacher's

[Continued on page 44]

New Singers Prominent Among New York's Recital Givers

Débuts of Vocalists Prove of More Than Usual Interest—Boy Soprano with Record Top Tones Sings at Hippodrome—Ethyl Hayden and Els Butler Have Successful First Appearances—Greek Opera Singer Heard in Concert—Flonzaleys Play Last Program of Series—Events of the Week

DÉBUTS were numerous in the concert week ending with last Sunday in New York, but were confined to singers. Two that attracted much more than the customary measure of attention and caused considerable comment were the first appearances of Ethyl Hayden and Els Butler, the former an American soprano heretofore unknown to fame, and the latter a Viennese operetta singer who has been sojourning in this country. A second recital by Maria Ivogün was of exceptional interest.

An event off the well-trodden paths was the debut concert given in the Hippodrome by 12-year-old Robert Murray, a boy soprano whose flights into altissimo go beyond anything in recorded vocal history. He was assisted by George Barrère, Paul Kefer and Emil Polak. Ulysses Lappas, young Greek tenor of the Chicago Opera Association, was heard in a first New York song program, in which he was assisted by Helen Jeffrey. Marian Veryl, soprano, and Victor Golibar, tenor, were other new singers heard. Theodore Kittay, tenor, and Vladimir Rosing, tenor, were other recitalists, the last-named giving a program in aid of Russian relief.

E. Robert Schmitz and Cornelia Rider-Possart were piano recital-givers. Pietro Yon and Charles M. Courboin gave concerts of music for the organ. Maurice Dambois, 'cellist, was the one exponent of his instrument heard in recital. Alexander Schuller, violinist, was soloist with The Friends of Music. Mr. and Mrs. Alexander Bloch played a program of sonatas for violin and piano.

The Flonzaley Quartet gave the last of its three New York concerts. The Trio Classique and the Chamber Music

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Art Society sponsored other chamber music programs. Two singers, Harriet Van Emden and Norman Joliff, and a violinist, André Polak, were heard at one of the Frederic Warren Ballad concerts, on Sunday. A program of music by Carlos Salzedo, in which the Salzedo Harp Ensemble and Greta Tordapadé, soprano, participated, was another event of interest.

Mr. and Mrs. Bloch, March 6

Mr. and Mrs. Alexander Bloch gave the second of their series of violin and piano sonata recitals, postponed from January, at the Town Hall on Monday evening of last week, when Mrs. Bloch, who had been prevented by illness from appearing at the first concert, was at her accustomed place at the piano. By virtue of the artistic standards inspiring them and the sincerity of their work, these musicians have made their joint recitals a feature of the music season that interests a large public and they again played to an audience of considerable size at this concert.

They were at their best in Dvorak's Sonatine, which incidentally contains some very ingratiating music, and which they approached with a more nearly equal degree of fervor than some of the other numbers, thereby attaining in it a better balance between the two instruments than was noticeable at other stages of the program, particularly in the Sonata by Ildebrando Pizzetti. That Italian novelty of their repertoire of last year scarcely conveys the impression of possessing any great vitality. Its thematic material is so attenuated as to suggest the advisability of a little adroit pruning. But it was evidently enjoyed by the audience. The program also included Bach's Sonata in E Minor and the Vitali Chaconne. H. J.

Cornelia Rider-Possart, March 6

Cornelia Rider-Possart, a pianist well-known to concert patrons, was Monday afternoon's recitalist at Aeolian Hall, where a friendly audience applauded her after each of her numbers. Her program, which began with Mendelssohn's Prelude and Fugue, Op. 35, No. 1, included Haydn's Sonata in D; Schumann's G Minor Sonata, and shorter numbers by Beethoven, Scarlatti and Chopin. The Beethoven Minuet in E was one of the happiest of these in disclosing the pianist's equipment. Mme. Possart played with sound technique and evident musicianship, if with no unusual interpretative insight or warmth. O. T.

Trio Classique, March 6

Turning from the broad highways into one of the innumerable by-paths of chamber music, the Trio Classique played Volkmar Andreae's Trio in B Flat, Op. 14, at its second recital, given Monday evening in Town Hall. Other numbers on the program were Beethoven's Trio in D, Op. 70, No. 1, and Frank Bridge's Fantasy in C Minor.

The Andreae work was not one to call for extended comment. It afforded pleasant dalliance, as music of agreeable material deftly utilized, but of no very salient beauty or individuality. The composer, a Swiss born in 1879, was represented, the records show, on one of the Kneisel Quartet programs a generation ago. For ears which craved more of modernity, the Bridge Fantasy, more discursive than dissonantal, supplied the need, and for those who think of chamber music in terms of the classicists and

romanticists, the Beethoven number carried its balm.

The members of the Trio, Celia Schiller, piano; Maurice Kaufman, violin, and John Mundy, 'cello, played with a due regard for unity and balance, and their ensemble was a smooth one. O. T.

Charles Courboin, March 7

In the first of a new series of recitals at the Wanamaker Auditorium, Charles M. Courboin disclosed again his mastery of the organ, on Tuesday afternoon of last week. His program included Guillemant's Sonata, No. 5, Frescobaldi's "Toccata per l'Elevazione," the Bach Prelude and Fugue in B Minor; a manuscript number, "Papillons Noirs" by Jepson, two excerpts from Grieg's first "Peer Gynt" Suite, Scott's "Over the Prairie" and "Alpine Sketch" and Rossini's "William Tell" Overture. His audience was an approbative one, and plainly found much to admire in Mr. Courboin's varied and resourceful use of the noble instrument. B. B.

Flonzaley Quartet, March 7

For its final subscription concert of this season at Aeolian Hall the Flonzaley Quartet presented on Tuesday evening, the Quartet in B of Ernest Bloch, Haydn's Quartet, Op. 50, No. 3 and Schumann's Quartet, Op. 41, No. 1, in A Minor.

Mr. Bloch's quartet, first heard here on Dec. 29, 1916, was begun in Geneva, the composer's home, and completed in New York in the winter of 1916. In it one finds a subjective reflection of trials the Swiss composer suffered. The work is intensely personal, and in many ways the most typical of all Mr. Bloch's productions with which we are familiar. Certain it is that in it he has spoken with unflinching sincerity, a sincerity that grips the hearer, even when it does not win him. The *lamentoso* note is sounded tremendously in the opening movement, the sardonic and bitter in the second, Allegro frenetico. In the Pastorale, the third movement, Mr. Bloch has to our mind written a document that will be hailed by music-lovers a hundred years hence as one of the big musical utterances of this period. It is the greater Bloch who speaks here, the Bloch who knows no compromise, who strikes out boldly his own path, without concern as to what may come. The Flonzaleys played supremely this work, one that is of extraordinary difficulty. The audience seemed puzzled and if the applause was a key to their interest, they did not like it too well. But audiences do not make works of art; not even chamber music audiences!

The Haydn work, one of the unfamiliar ones, and more a *quartettino* than a quartet, was charming and was played with fetching quality. In the Schumann Mr. Betti, Mr. Pochon, Mr. Bailly and Mr. d'Archambeau touched the heights. That Adagio in F remains a noteworthy example of how a composer can write for a polyphonic medium with transcendent beauty in a homophonic manner, providing his material is great. Schumann's material is. The applause after the Haydn and Schumann was deafening, the players being called to their feet after every movement, and after several of them a number of times. A. W. K.

Marian Veryl, March 7

Marian Veryl, soprano, said to have been a pupil of Marchesi and to have sung leading rôles in an itinerant company in this country, made her first recital appearance in New York at Aeolian Hall on the afternoon of March 7, with Carl Bernthaler at the piano. Miss Veryl's numbers included two arias from Mozart's "Figaro," and one from Granados' "Goyescas," two songs of Brahms, two of Franz, a group in French by Ravel, Debussy, Leroux and Vidal, and a final group by Grieg, Rachmaninoff, Carpenter, Carbonara and Johns. J. A. H.

Ulysses Lappas, March 8

Compatriots of Ulysses Lappas, the young Greek tenor of the Chicago Opera Association who appeared in "The Girl of the Golden West," "Pagliacci" and "Louise" during the recent Manhattan season, extended him a rousing welcome

when he gave his first New York song recital in the Town Hall on Wednesday evening of last week. Helen Jeffrey, violinist, assisted the tenor, playing alternate groups.

Mr. Lappas included in his program a group of Hellenic folk-songs; and two other numbers, "Philimeni" by Sakellariades, and "Exomologhissis," by Samara, were sung in the language a majority of those in his audience most wanted to hear. His program otherwise was devoted almost entirely to operatic excerpts, these including arias from "Tosca," "Carmen" and "Andrea Chenier," to which he added Canio's Arioso from "Pagliacci." Mr. Lappas again demonstrated that he has a voice of much power, though its resonance is largely centered in his upper tones, and that he can sing with much intensity and more than a touch of pathos. It is primarily a voice for the operatic stage, however, and had a driven, metallic sound in the restricted spaces of the Town Hall. There was little in the tenor's delivery to suggest the refinements of a recitalist's art.

Miss Jeffrey played with her customary intelligence and skill. Her numbers included Wieniawski's "Faust Fantasy," the Pugnani-Kreisler Præludium and Allegro; a Sarasate Caprice, and two compositions by Samuel Gardner. Accompanists were Bianchi Rosa for Mr. Lappas and Alice Shaw for Miss Jeffrey. O. T.

Els Butler, March 9

Els Butler, mezzo-soprano, who is said to have been a queen of the Viennese light opera stage, made her American debut in song recital in the Town Hall on Thursday evening of last week presenting a program as far from operetta as could well be imagined. Strauss, Schubert and Brahms were the composers of the German part; Massenet, Pauline Viardot, Godard and Weckerlin of the French.

Mme. Butler is a singer of much charm. Her voice is not long in the matter of range and its extremes at both ends are not of especial beauty. The middle part, however, is very lovely and fresh and the volume more than ample. Occasionally, only occasionally, a trifle of the stagey crept in, but it was pleasant rather than otherwise. It is doubtful if Strauss' "Vergebliches Ständchen" has been better sung here. Pauline Viardot's "J'en Mourrai" brought out an excellent legato and three Bergerettes arranged by Weckerlin were well done. Mme. Butler's French, by the way, with the exception of one recurring word, was extraordinarily good. All in all, the recital was much above the average in every way. Edgar Bowman was the accompanist. J. A. H.

Chamber Music Art Society, March 9

The Chamber Music Art Society opened the third of its series of concerts at the Art Center Thursday afternoon of last week, with Schubert's Octet for strings and wind instruments. The many beauties of the work were well projected by the new organization in a performance marked by good balance, precision in matters of detail and a devotional spirit

[Continued on page 50]

How Caruso became the greatest tenor of the age

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Dear MUSICAL AMERICA:

Such space in the daily papers as there is left after they have chronicled the various murders, suicides, burglaries, thefts, elopements, failures, accidents as are the regular "diversions" of our people, has of late been devoted to telling us how the Kentucky legislature has ruled out the doctrine of evolution; how Margot Asquith, wife of the once premier of England, has come to the conclusion that there is a large amount of drunkenness among both sexes in America, which, by the bye, was promptly denounced as "ludicrous, cruel and untrue" by Lord Lee in London; how Kreisler has been lobbying in Washington by means of his fiddle in the interests of a resolution to grant Austria an extension of time in which to pay the twenty-four millions loaned her by us for the purchase of food after the armistice; how former Postmaster General Will Hays is now engaged in founding what the *Freeman* calls "a chemically-pure moving picture colony on Long Island"; how the Austrian Jeritza sang in "Lohengrin" at the Metropolitan for the benefit of—think of it, ye gods!—for the benefit of the Navy Club; how a postal inspector ruled Rabelais out of circulation as obscene; how one T. P. Tuite, executive officer of the Star-Spangled Banner Association, landed a blow on the jaw of Francis H. Kinnicutt during a heated argument on the origin of our national anthem, and how Mischa Elman, now in London, having decided that he wants to get married and having evidently a

very astute press agent, has obtained a vast amount of publicity, one of the features of which was his admission that no less than sixty desperate females as soon as his offer was known had called him up on the 'phone in a single morning. Mischa also came out with a statement that he wants to find a soul mate, as he calls it, among the English women, because he considers them genuine, home loving, combined with an ability to cook. You see, Mischa has a warm place in his heart for his stomach. Mischa has interposed into his tribute to the English woman, which is deserved, a slur on the American girls, whom he declares to be wanting in soul and wholly artificial. However, since then Mischa has cabled that he never said it. He put the blame on a bad reporter. So did Dr. Strauss not long ago.

Not to be outdone by the rest, as you duly reported, Yvette Guilbert, when invited to attend a forum which had been called together to discuss whether a musical atmosphere exists in this country or not, excused herself from coming but sent a letter in which she declared that "America has no musical atmosphere, for the giving of hundreds of concerts weekly and the presentation of a repertoire of old Italian works in the opera house do not themselves create an atmosphere." To this she added that we have "no artistic ancestry."

All these criticisms of our supposed shortcomings and deficiencies, we Americans receive with the utmost composure. They do not seem to disturb our equanimity in the slightest degree. Can

you fancy what would happen in France, for instance, if any such diatribes as Margot Asquith's, or Mischa Elman's or Yvette Guilbert's had appeared in one of the French papers? There would have been a riot that night. Not only the police but the fire department would have been called out. It would have been the same thing in Vienna, Berlin, London or Milan, but bless your heart, when it is done in New York nobody seems to care two whoops in Hades.

Now why is this so? Why is it that we sit complacently and manage our three meals a day and our business affairs without so much as a single heart-burn except there may be an occasional little squib in the writings of some of the scribes who furnish "tidbits" to the daily and weekly press.

Why is it? Is it because we have a supreme sense of humor?

Did you ever see a big dog, quietly going along a street, at his heels a lot of yelping mutts? He moves along with stately composure. It may be that one of the mutts getting too close gets nipped in the ear. Otherwise the big dog goes on his way undisturbed. It is just so with us Americans. We move on our way secure in our supremacy, quite aware that we are open to criticism but wholly indifferent to the sneers and the snarls of the mutts. And this is because we have evolved that dignity which is best expressed not in self-sufficiency, not in a sense of superiority, but in the consciousness that we are above all such things, that they do not really touch us, that with all our faults, we lead the world to-day not alone in material wealth and prosperity but in the fact that with all that may be said in the way of fair criticism, we have done more with the opportunity we have been afforded to raise humanity than the other nations.

We have given the alien coming here poor, uneducated, often a derelict, the chance that he never could have had at home. We have given even the humblest a dignity they never possessed before. So as I said when about us the mutts snarl, we keep our temper, smile complacently and go our way.

Some time ago, William J. Henderson, the noted critic of the New York *Herald*, told us that whenever he ventured to reflect even in the mildest manner upon a certain noted star at the Metropolitan, he was sure to receive in the next morning's mail a number of protests which ranged all the way from mild reproof to scurrility. The same fate has befallen me, from time to time with regard to the same lady.

Recently, one of your scribes having ventured to reflect upon the propriety of furnishing an artistic background for a debutante, I was made the unfortunate recipient of a number of letters which also, as in the case of Henderson, ranged from mild reproof to scurrility. Some of the letters were painfully alike in the disguised handwriting. Some evidently had a common source because they contained a word which is common in England but not in this country.

Curious coincidence, wasn't it? As regards the effort to change the cold, dull background of the average concert platform into something more artistic, let me say that it has my warm appreciation and approval. Much of course must depend upon the manner of the adornment. If it is excessive and too striking, it may detract rather than add to the graciousness of the presentation.

With regard to the handing up of flowers over the footlights, that you may remember received a very serious setback some time ago at a leading opera house, when one of the stars attempted to saddle the management with the expense of the flowers which she had ordered for herself, on which the management made a ruling that henceforth no flowers would be permitted. Of course, there are times when these profferings of affection and regard are legitimate, though sometimes, as you know, they get mixed up, as in the case not long ago when a beautiful wreath of flowers with the words, "Bon Voyage," intended for a certain noted prima donna on her departure for Europe, was by mistake sent to the placed on the coffin of a gentleman who had left a sorrowing widow, while the piece intended for the corpse, with the motto, "We Shall Meet in Heaven" went to the prima donna!

When people write to an editor or a critic with whose writings they disagree, they do not realize that a polite expression of opinion is always welcome and may find its way into print. But when they attempt to go as far as they think the law of libel may permit without pro-

ducing disastrous consequences, they should know that such epistles either find their way into the waste paper basket or into the hands of attorneys for the paper.

So it is to be three years more of Gatti. Personally I am very glad that this is so. During the fourteen years that this distinguished Italian has been with us, he has gradually and steadily raised the standard of the performances to a point which, considering the influence of the war, has made New York City the leader in operatic matters the world over. There have been times when the critics have seen fit to disapprove of some of the distinguished impresario's selection of works for production on the ground that they were not of sufficient merit to be worthy of representation.

The selection of such works by Gatti may be relegated to two factors in his make-up, the one, the very laudable recognition that while it may be perfectly true that the passing generation is well acquainted with the old standard works, the rising generation has not heard them, so Gatti revived some of the old standard operas and the houses are crowded.

The other factor in his make-up is his personal liking for poetic and romantic opera. This liking comes from the fact that Gatti, coming from a very aristocratic family by the bye, is not merely an impresario but a man of education, a scholar, a poet, deeply versed in historic lore, an expert in all that relates to costumes, heraldry, ancient armor, architecture. That is why we have had such wonderfully artistic and poetic representations of works like "Orpheus and Eurydice," of such works as "Iris," "Snégourochka," of "Roi d'Ys" and finally of "Loreley." We do not owe the production of "Le Coq d'Or" to him because that they say was brought about by the chairman of the board of directors, Otto H. Kahn, for Gatti, if I am correctly informed, is not particularly well disposed to the ballet in any form. Maybe his poetic instinct, or perhaps his appreciation of the probable and possible makes him revolt against the interruption of a beautiful story or a drama or tragedy by the appearance on the stage of innumerable twinkletoes who proceed to disport themselves in impossible costumes for the benefit of gilded youth and the much over-rated bald heads.

It is, however, when we come to compare Gatti and his work with his predecessors—with Abbey who was a speculator; with Grau, who was a personal conductor of great artists; with Stanton, a society man who was injected into opera, as a last resort, to draw the "400"; with Conried, who was a theatrical manager and character actor and knew as much about opera as a canary—that we realize how vastly superior is the man who is at the head of what he has made the most progressive home of the best operatic music that the world has known.

As a final claim to our gratitude, as well as to our respect, Gatti is the first manager who has rescued opera from perennial bankruptcy. It is now an open secret that not only have the tremendous expenses, with the ever rising cost of opera, been met but there has been in some seasons a sufficient surplus to be devoted to the production of new works, the revival of old ones, the improvement of the scenery, the costumes and other accessories.

Discussing this situation once with Gatti on his return from Europe, he spoke with some feeling of the difference of the position of a man who was endeavoring to conduct an artistic institution on such a basis that he would not be forced to continually call on wealthy directors for money to meet the deficit and the man—he referred then to the late Cleofonte Campanini in Chicago—who had *carte blanche* and so was naturally inclined to be extravagant and not count the cost.

In the conversation he referred also to the difference between the education of a man like Campanini who, he admitted, was a notable conductor, artist, and a man like himself who had come up through an education where it had been necessary for him in his early days to think many times before he felt he could afford to engage a couple more men for the orchestra, or to incur even a slight expense for some much needed piece of furniture, or even a pair of brass candlesticks.

The press is already voicing its satisfaction that the directors have unanimously agreed to continue Gatti's contract. Let me add my own sincere appreciation of what he has done for us and with it express the hope that when he leaves us, to our great and general regret, he may be followed by an Amer-

Viafora's Pen Studies



Though the Newest of All Newcomers Among the Tenors at the Metropolitan, Manuel Salazar, a Spaniard by Birth, Probably Feels That He Knows America Better Than Most of His Fellow Top-notchers There. Before Joining Gatti-Casazza's Forces, He Explored the Highways and By-Ways as a Member of Fortune Gallo's San Carlo Company and He Is Known from Coast to Coast for the Ringing High C Which He Is Now Projecting Across the Footlights at the Metropolitan. His First Appearances There Have Been in "Forza Del Destino," "Pagliacci" and "Aida"

ican equally able, equally conscientious, equally resourceful, who may, among other qualities, possess Gatti's wonderful tact, self-control and devotion to artistic ideals.

And now a word as to Gatti's last production, "Loreley," by Alfredo Catalani. Some of our leading critics were enthusiastic with regard to the manner of the production and also had kindly, if somewhat reserved, opinions for the work itself. All of them, of course, had to refer to the failure of "La Wally," Catalani's other opera which was brought out a few years ago by Gatti, though you know it had won a success in Milan.

When Toscanini was with us, he was anxious to produce the "Loreley," as he had been greatly impressed by the work. Perhaps there was a certain sympathetic feeling connected with the opera as Catalani was only thirty-six years of age when he died of consumption and, according to the story, expired in Toscanini's arms.

That the critics would of course go to work to find out how much Wagner had influenced the young Italian composer was to be expected, but whether these Wagnerian reminiscences were in the music or in the brains of the critics is matter for discussion.

For my own part, I enjoyed the opera heartily and I noticed that the audience at that matinee was equally pleased. The scenic effects, except in the last act, were excellent, very artistic, though when the poor fisherman's daughter drowns herself and reappears as Loreley, over the mountains, at the back of the scene, her startling crimson clothes glaringly intensified by the limelight, rather detracted from the artistic ensemble, being altogether too vivid. The same may be said when Loreley sings on a rather small rock in the last act the song which sends her recreant lover to suicide. Here again the sense of proportion might have been better preserved had she been a little further off and not quite so brilliant in appearance.

Let me further suggest that much of the effect of the last act was lost because the stage was darkened. If it were my ill fortune to be an impresario or even the manager of a theater, I never would have a darkened stage because when you have it, two-thirds of

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MEPHISTO'S MUSINGS

(Continued from page 7)

the audience neither see nor know what is going on. If it were necessary for the sake of the story or because there is a funeral procession as there is in "Loreley," I would always have it done with a full moon, though as we know by the records that moons are like lovers apt to be inconstant and have been known to "go out" at the crucial moment.

Your critics and all the other critics have told the story of the "Loreley" and have exercised their critical powers with regard to the music, the singing and the acting. Few, if any, gave proper credit to the wonderful performance of Mme. Muzio. It was most appealing, especially in the first act. From the moment of her entrance, she displayed a charm which was delicious. She sang her music beautifully, artistically with fine understanding. In the first act, too, she was greatly aided by Gigli who sang with so much beauty of tone, fine phrasing, consideration for all the nuances, that the scene between the two will live in my mind for a long time to come. The applause was tremendous. They were called out again and again.

In the last act, Gigli also gave a splendid dramatic performance, sang with much spirit and feeling and if some of the critics did not appreciate it, that is their funeral.

Marie Sundelius represented the poor lady whom the hero ought to have married and who dies of heart failure, to be carried out to burial in the next act. She gave an impersonation full of womanly dignity and vocal excellence. She showed on this occasion that when she gets a real chance, she can meet the issue fully. The house testified by its applause its recognition of her ability and her accomplishment.

Danise did well in a thankless rôle, sang well as he always does, but I cannot go into ecstasies as some of the critics did over his performance, which I thought a little wooden. Perhaps the wood was in the rôle rather than in the man who played it.

Dignified, sonorous with his splendid voice, Mardones had a small rôle, but made it effective and showed again how a great artist can stand out even though he has very little to do and less to sing.

On the whole, the performance was delightful and a welcome relief from some of the other operas to which we have been treated. It was certainly a better work, if my judgment goes for anything, than Lalo's "Roi d'Ys," and with all due deference to the composer, I liked it much better than the lugubrious "L'Amore dei Tre Re," but then tastes differ. If they didn't, there would be no opera.

A word more about the production and that must be devoted to the ballet, which was exceedingly well given in the second and third acts. One effect, that of the Rhine maidens swimming in the Rhine, was wonderfully realistic. In fact, it made you feel that you were in a swimming pool out in Florida where the climate is mild and where, in the latest bathing suits, the ladies can display their natatorial abilities before an admiring throng of those who have the leisure and the price to sun themselves at Palm Beach and Miami, when snow, frost, sleet and cold accompany the poor New Yorker to his daily stunt.

The second ballet, where the nymphs in green gauze float about the prostrate hero was charming and wonderfully well given. I wonder whether people realize how much hard work had to be done by those girls before they could float about, glide and go through all their multifarious evolutions with the ease and grace that they did, but the public only judges by results. It never questions how they are accomplished. They never see the ballet master tearing his hair out by the handfuls during rehearsal, nor the charming and talented Rosina Galli choking with indignation as the maidens under her charge fail to follow her instructions with the alacrity that she expects, but then you know, if they did, they wouldn't be in the ballet. They would all be prima donnas.

If the work had a most notable presentation, much of the credit should go to Moranzoni, who conducted *con amore* and except when at times the orchestra was too loud for the singers as in the last act particularly, he carried the performance through with great care, fine appreciation of the beauties of the score, which

were many, and indeed gave the work a refined and also spiritual interpretation which deserves warm recognition.

That excellent magazine, the *Etude*, which is edited by our good friend, James Francis Cooke, has recently conducted what he calls a nationwide symposium on the question as to "What is the most important work to which the music clubs of America may devote their efforts?"

The great Professor Leopold Auer starts off by expressing his conviction that we should all unite in sending a petition to Congress for the establishment of a National Conservatory in New York, Chicago and San Francisco to enable poor but gifted students to obtain, free of cost, musical education of the most superior order.

Lucrezia Bori on the other hand wants the government to encourage young music students by means of scholarships for study in Europe. She is evidently of the opinion that you cannot get a musical education that is worth much in this country.

Sophie Braslau, on the other hand, thinks that what we need is free lecture courses on music, the drama, sculpture and literature.

Charles Wakefield Cadman, the composer, says that it is no use trying to make America musical when it is grown up. The thing to do is to concentrate on better school music and the Junior Music Clubs.

George W. Chadwick, the head of the New England Conservatory of Music, believes that the foundation of musical culture must come from music in the home, made by the family and that this can be promoted by the music clubs.

Frank Damrosch has an excellent idea. He tells us that the music clubs should work to cultivate good music instead of worshipping well advertised artists—to honor the artist who places his art before himself.

Dr. Hollis Dann, who, as you no doubt know, has been made Director of Music in the Department of Public Instruction of the Commonwealth of Pennsylvania, wants better vocal and instrumental music in the public schools with due credit. He also demands trained leadership, adequate equipment, sufficient time allotment and plenty of concerts in the schools, all of which he tells us will result in a truly musical community.

Florence Easton says that we should give the people music they can understand, in a language they can understand, at prices they can afford to pay.

Edison, the world famed inventor, says that the clubs should urge that all the children in our American homes shall be taught to play a different musical instrument. By the bye, they used to do this in what is called Czecho-Slovakia to-day. Every child had to learn a musical instrument, but in order that the community might remain sane, the children had to go at least a mile out of town to a barn to practise.

Henry T. Finck says that mediocrity is the curse of art. Music clubs should try in every way to aid the survival of the best.

Your editor believes that the music clubs should devote themselves to develop a love for music in their own territory and bring out their own talent, instead of relying wholly on talent from elsewhere.

Ossip Gabrilowitsch, very properly places the foundation of the whole situation in the public schools but wants pupils' orchestras in the high schools and children's choruses in the grade schools. He also thinks that an effort should be made to bring home to the minds of teachers and parents that music is a subject at least as worthy of attention as baseball or football.

Rudolph Ganz also takes the ground that good music among the school children is a requisite. Galli-Curci pleads for municipal opera companies.

Percy Grainger wants the clubs to work to make this country conscious of its native talent, creative genius, while realizing the cosmopolitan scope of music, and also to insist on including one entire group of American compositions in each program.

Josef Hofmann urges the clubs to present the best in music as performed by the best artists. That isn't quite so easy if the community is not very rich, considering the prices the best artists, including Josef, expect.

Louise Homer gives a practical suggestion in telling the clubs to provide paid appearances for young artists as they often suffer great hardships before their reputations are established. Maybe she knows.

Charles Hackett is out for the appointment of a Minister of Fine Arts and a National Conservatory of Music, while Orville Harrold wants a campaign started against musical charlatans.

Henderson of the *Herald*, having suffered much, wants the clubs to prevent young persons without talent from studying music with professional intent. I think he would wish them sent to a crematory.

Victor Herbert believes in fostering music in the schools of the land by stimulating parents to support the best in the musical education of the young.

Josef Lhevinne would develop public taste for the highest possible standard of appreciation of serious musical art and also give the widest opportunity to young American talent to appear before the public.

Leonard Liebbling is out for the establishment of symphony orchestras everywhere.

Mrs. John F. Lyons, the president of the National Federation of Music Clubs, wants the support and betterment of music in public schools, adequate development of community music, sponsoring good concerts and the securing of satisfactory audiences for the same, all of which is excellent, but if Mrs. Lyons has any plan for the securing of these audiences, she can make a fortune by selling it at retail.

Alberto Jonas, the virtuoso pianist, expressed himself poetically. "Tear out the weeds," said he. "Plant, lovingly, Bach carnations, Mozart lilies, Beethoven roses, Schumann violets, Chopin lilacs, Liszt chrysanthemums, and Brahms orchids." A garden of such flowers would mean a very riot of color. What it would mean musically, deponent sayeth not.

Muratore wants municipally endowed opera houses and theatres. Of course he does. They have them in Italy. They have them in Germany, but some of the music that they give—well, I don't want to offend anybody.

Harold Randolph, head of the Peabody Conservatory of Music in Baltimore, wishes to keep alive the music in the homes for the tendency is to leave it more and more to professionals; and to encourage and assist young artists of real merit who might otherwise be strangled at artistic birth by the prevailing conditions in the managerial business. Right he is!

James H. Rogers, the American composer, says the best service women's clubs can render American music is to induce orchestra conductors to perform strictly American works. He says the song composers have nothing to complain of and that we have no great amount of music for piano suitable for concert. But we have orchestra music, so let's hear it. Amen, say I.

The great Marcella Sembrich wants the encouragement of the younger and lesser known musicians, whether instrumentalists or singers, where there is unquestioned evidence of real and striking talent. Nobody wants to engage the unknown. The young artists must make a name, but how? So the music clubs have here a splendid opportunity. "Don't neglect your own young and struggling talents," says the diva.

John Philip Sousa wants temperamental fakers discontinued. Leopold Stokowski evidently has some confidence in our power of discernment, for he believes in the organization of a series of concerts in every town of the United States. The public always finally realizes what is the greatest in art if it is given enough opportunity to come in contact with it.

Strinsky wants the legacies bequeathed us in the great classics for the development of musical taste in our country administered by the clubs. And finally among a number whom I have no space to refer to comes the great pianist, Fannie Bloomfield Zeisler, who calls for the creation and maintenance by the United States Congress of a National Music School on the plan of the Paris Conservatoire.

May they all get what they want, but if they expect to get it, they will have to do what they have never done before, register and vote for a very different lot of state and national legislators, say I.

In recent years the power of music to aid the sick, to soothe the nerves and calm the insane, to Americanize the aliens, to help still the unrest of labor by its introduction into the factory life, have all been discovered and commented upon at length. But it has been left to a great educator to make it known that music can not only aid the digestion of

the Princeton University men at dinner but keep their minds off the food and may possibly keep them away from the Broadway cabarets.

According to report, the student orchestra, which will eat either before or after the others, will play during the periods of food mastication. The programs will naturally be of popular music, though it is admitted by the authorities that occasionally there will be selections from the classics. There is to be a process of gradual evolution, reaching the point, some years in the future it is admitted, where their meals will be ushered in with the wedding march from "Lohengrin," though that is at present considered dangerous on the ground that it might be the cause of some of the Princetonians eloping with the nearest maidens susceptible to being carried off à la Lochinvar. But it has been decided that there is no immediate danger in the "Ride of the Valkyries."

The dessert is to be consumed to the music of a sonata or Rubinstein's Melody in F. It seems there is no truth that in between the courses there will be dancing even of a classical nature or that Isadora Duncan has been engaged to teach the boys the steps.

Private advices say that a competent medical authority at the University has had an important part in suggesting the introduction of music during the dinners, for that is tantamount to a revolution among the staid Presbyterians. The medicus had had recently so many cases of indigestion to deal with that he thought the influence of music might possibly keep the minds of the boys off the victuals or enable them to swallow anything, including brass tacks, which the purveyors of the victuals might include in the diet.

The introduction of music in this way at Princeton, one of our most conservative universities, may be regarded as an offset to the recent declaration by some colleges in the Middle and Far West that they would have nothing more to do with Columbia, because at Columbia the women were permitted to smoke in the rooms. This is in accordance with the recent declaration by the Rev. C. Wendell Wilson, who in addressing the members of the Federation of Young People's Societies in Poughkeepsie, declared "that all dancers are either drunk or fools." This characterization of those who wag the festive toe came out at the meeting of the Federation which had been called to thrash out a certain unpleasantness that had arisen and which was to the effect that the Tabernacle Baptists threatened to withdraw from the Federation if the Presbyterian Society went through with a dance to be held for the benefit of the church.

However, they are not all that way, for every now and then I read of some Methodist or Presbyterian minister coming out with very broad-minded views. One of them is Dr. Harry K. Miller, who is the parson of the Hanson Place Methodist Church in Brooklyn, where he has a large and influential congregation. Dr. Miller says: "Let us have dances, cards and theaters." Dr. Miller takes the right stand. He thinks that decent people of every name and creed should raise their voices in protest and take vigorous action against some of the wretched and demoralizing plays offered by certain degraded and degenerate producers and against all indecent dancing, but when he says this, he admits that fifty per cent at least of the plays are splendid. He is fond of the theaters himself and he says that the thing to do is to go and support the good plays and not damn all plays and all players because some are bad.

With regard to dancing, he is frank enough to say that some of the animal dances we have had in the last few years would make any self-respecting baboon blush for shame, but at the same time he says with truth that it is as natural for a child to dance as it is for him to laugh and sing. It is the form of the dance and the place that should be given careful attention by the parent and not the dance itself.

So you see if there are Calvinistic fanatics among the Methodists and Presbyterians, there are also some other sane people of whom Dr. Harry K. Miller is one.

Wish there were more like him, says your

Mephisto

New Coloratura Soprano Makes Début in "The Barber" at the Metropolitan

Angeles Ottein Achieves Her Entry as "Rosina"—Ruffo Returns as "Figaro"—Jeanne Gordon a Striking "Margared" in "Roi d'Ys"—Scotti as "Lescart"—Operas of the Week

FOREMOST among events of the week at the Metropolitan was the New York début of Angeles Ottein, Spanish coloratura soprano and last of the season's new singers at the opera house to make a first appearance there. She was introduced as *Rosina* in "The Barber of Seville" and had as her chief companions in the merry old Rossini work Titta Ruffo, Mario Chamlee and Adamo Didur.

Another outstanding incident of the week was the first assumption of the rôle of *Margared* in Lalo's "Le Roi d'Ys," by Jeanne Gordon. "Manon," "Aïda," "Carmen," "Trovatore" and "Lohengrin" were the other operas of the week. "Carmen" was given at a special matinée, as a benefit, with Geraldine Farrar, Lucrezia Bori, Orville Harrold, Giuseppe de Luca, Giovanni Martino and George Meader in the cast, and with Louis Hasselmans conducting.

Saturday's "popular price" "Lohengrin" restored the rôle of "Lohengrin," which has of late been allotted to Marie Jeritza, to Florence Easton. For the first time since the season's opening Mme. Jeritza did not appear in any opera of the week.

Jeanne Gordon in "Roi d'Ys"

Rounding out the subscription list, "Le Roi d'Ys" was given on the evening of March 6, with the same cast as before, except that Jeanne Gordon replaced Rosa Ponselle as *Margared*, Miss Ponselle having completed her season's quota of appearances. Mme. Alda sang the music of *Rozenn* very beautifully throughout the opera, especially her big arias in the first and second acts, and received much well-earned applause. Mr. Gigli was not in good voice, and though his military aria in the second act was well delivered, in both the Aubade and the nuptial duet his singing was not quite up to its usual standard of excellence. Mr. Rothier, too, seemed suffering from hoarseness. Mr. Danise did good work as *Karnac* and Mr. Ananian and Mr. Picco filled small rôles acceptably. Mr. Hasselmans conducted.

Miss Gordon's *Margared* is perhaps the greatest achievement of her three seasons at the opera house. She wore

the gowns designed by Mr. Urban to harmonize with his settings, discarding the red and purple trapping that threw Miss Ponselle out of key with the picture; she wore heelless sandals, thus giving a *moyen-âge* character to her very walk, and in her characterization, was not so much a malevolent creature as a great lady who, a puppet of Fate, attempted to take matters into her own hands, made a mess of things and was sorry for it. The psychological condition is one not confined to the middle ages. Miss Gordon's cat-like crawl across the stage when menacing *Rozenn* in the second act, was a high dramatic achievement. Vocally, she was superb. Her great aria, "Quan je t'ai vu," was thrilling not only in its dramatic intensity, but also in the sheer beauty of lovely vocal sound. In her *Margared*, Jeanne Gordon has given the New York public a piece of the great operatic art predicted after her auspicious début as *Azucena* in November, 1919.

J. A. H.

Scotti Returns to "Manon"

Wednesday night's performance of "Manon" differed from others of recent memory chiefly in the return of Antonio Scotti to his former rôle of *Lescart*, which has been entrusted to other baritones since the work was revived two seasons ago. The veteran baritone used his exceptional powers of characterization with telling results in limning his highly individual portrait of the roystering guardsman. Geraldine Farrar, with a new costume for the seminary scene, repeated her familiar impersonation of the fair and frail heroine; and Mario Chamlee once more incited admiration by his smooth and essentially musical singing as her lover. Louis d'Angelo cared for the part of *de Bretigny*, Angelo Bada, *Guillot*, and Léon Rothier the elder *des Grioux*. Alice Miriam, Marion Telva, Minnie Egner and Maria Savage, Paolo Ananian, Vincenzo Reschiglian and Pietro Audisio completed the cast. Mr. Hasselmans conducted. The restored gambling scene again was used in place of the *Cours la Reine* episode. O. T.

An International "Aïda"

Even without some of the stars whose names have been associated with its success in the past, "Aïda" drew a big audience to the Metropolitan on Thursday evening. The cast was an international one in character, including as it did an American, an Italian, two Spaniards, a South American and a Scandinavian. Manuel Salazar sang *Radames* for the first time at the Metropolitan. Vocally he seemed somewhat overweighed by the heroic rôle. Renato Zanelli was a satisfying *Amonasro*. Claudia Muzio, one of the best *Aïdas* of the day, was much applauded in the title rôle. Julia Clausen sang *Amneris*, William Gustafson *The King* and José Mardones *Ramfis*. Viola Philo and Pietro Andisio completed the cast. All the principals were repeatedly called before the curtain. Mr. Moranzoni conducted. L. D. O.

Début of Angeles Ottein

Reports from the West, where she had sung with what was described as sensational success with the Scotti Opera Company, played a part in awakening a lively interest in the début of a new coloratura soprano, Angeles Ottein, at the Metropolitan, Friday night. The opera was Rossini's "Barber of Seville," which already had served three sopranos in exhibiting their vocal graces during earlier weeks of the season at the Broadway house. With Miss Ottein in the cast were Titta Ruffo, but recently returned from a concert tour, as *Figaro*; Mario Chamlee as *Almaviva*, Adamo

Didur as *Basilio*, Pompilio Malatesta as *Don Bartolo*, and Louise Berat, Vincenzo Reschiglian and Pietro Audisio in secondary rôles.

Like Maria Barrientos, a *Rosina* of recent memory, Miss Ottein is a Spanish artist. Dark, plump, quick of motion and broad of smile, she was as active on the stage as she was merry and coquettish. Vocally, she provoked wonder, if not always delight, by vaulting to heights beyond the usual reach of such voices, with several F's in altissimo—or was one of these highest tones a step-ladder G? Her staccato was particularly clean-cut and facile; indeed, hers seemed almost a staccato voice. All this, however, was aside from, or at the expense of, musical quality. Due to several different methods of producing her tone, it was now dulcet, now hard, now sparkling, and again metallic. Virtually none of the many skyrocketing phrases sung by her were of gratifying sound, and some even tempted smiles. It must be recorded that she was vociferously applauded after "Una Voce Poco Fa" and her aria in the lesson scene, Benedict's "Carnival of Venice."

The performance was a lively one, and inclined more than ordinarily to comedy of the slapstick variety. Ruffo, in improved voice and evident high spirits, gave to the stage business much of its vim. Didur was a grotesque *Don Basilio*, in looks, action and in voice. Malatesta seemed encouraged to carry his part well beyond the borders of burlesque. Chamlee sang admirably, as he

nearly always does, but *Almaviva* is not an altogether happy rôle for him. Mr. Papi conducted. O. T.

A "Trovatore" Matinee

Verdi's "Il Trovatore" was presented on Saturday afternoon before an audience of vast proportions. Claudia Muzio, Jeanne Gordon, Martinelli and Danise were the principals, and divided honors evenly for their spirited singing of the lovely old score. Papi conducted.

Florence Easton as "Elsa"

"Lohengrin," on Saturday night, brought Florence Easton back to the rôle of *Elsa*. She sang and acted it with an art that no other soprano at the Metropolitan, whatever her popularity, could have surpassed. Johannes Sembach, as the Grail knight, has greatly improved his vocalism. Though the Narrative still troubled him, he did some excellent singing in other scenes. Julia Clausen was a truly vengeful *Ortrud*, and Clarence Whitehill a *Telramund* of dramatic power. William Gustafson as *King Henry* and Robert Leonhardt as *The Herald* were other members of the cast. Mr. Bodanzky conducted. O. T.

Four Artists in Sunday Concert

The Sunday night concert was notable for the fact that there were two artists

[Continued on page 13]

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MUSICAL AMERICA'S WEEKLY

Festival of Belgian Music Brings More New Compositions to Paris

PARIS, March 6.—The orchestras have been more than usually active in presenting works unfamiliar or entirely new to Paris audiences. At the head of the list stands the Padeloup Orchestra which, through the initiative of its conductor, Rhené-Baton, gave a festival of Belgian music, which included works by Lekeu, de Jongen, Sylvain Dupuis, Scharre, Léon du Bois, Théo Ysaye, Bouzerez and de Boeck. The "Fantaisie Angevine" of Lekeu, the only composer on the list not living, has been heard in Paris before and amply praised. Of great interest was the overture to "Hermann and Dorothea" of Dupuis, the Belgian conductor. The work is profound, scholarly and inspired, altogether a sound bit of music. De Jongen's "Préludes et Danses" is of high order and familiar to Belgian audiences. The Ysaye Fantasy on a Walloon Air possesses the same warmth and color that characterizes his other compositions. De Boeck's "Kerels" and "Soir Religieux"; Bouzerez's "Mystères" and "Église Paysanne" and du Bois' "Le Fléau" and "Les Récoltes" proved songs of great beauty and merit and were admirably interpreted by Mme. Wybauw-Detilleux. A new Piano Concerto by Scharre, a work built on classic and massive lines, was played by the composer himself.

The Colonne Orchestra under Gabriel Pierné played the Bacchanale music from the "Orphée" of Roger Ducasse, a work given a single hearing in Petrograd some years ago and a novelty of great interest to the rest of the world. The fragment is a masterly composition in rhythmical and harmonic treatment, full of color and warmth, and gives rise to a desire for a performance of the complete score. At the same concert Alfred Cortot, won ovations by his playing of the Schumann Piano Concerto and Franck's Symphonic Variations. Wynandt, a young Belgian tenor, was also applauded heartily in songs of Franck, Duparc and Bach, which he sang with intelligence and beauty of interpretation.

The Lamoureux Orchestra, conducted by Paul Paray, gave a first hearing to a new Fantasy for Violin by Philippe Gaubert, conductor of the Conservatory Orchestra. Jules Boucherit played the work extremely well, evidently conscious of its beauty and subtleties.

Benefit at Opéra for Famine Sufferers

A score of Russian artists who have made their homes abroad since the revolution, joined in a gala performance at the Opéra for the benefit of the Fund for Russian Famine Sufferers. The program was notable throughout and included operatic arias by Dmitri Smirnoff, Gemougeot and Garchina, formerly of the Petrograd Imperial Opera; Zabella Panosian, and Milicent Nitza, and Maria Llacer of the Madrid Opera. Accompaniments were furnished by the Opéra Orchestra under the batons of Georges Fitelberg and Emil Plotnikoff, former conductors from Moscow. Alexandra Balachova and Victor Smolzoff, who have had great success this season

as dancers, appeared in the ballet, "La Fille mal Gardée," first performed in Paris in 1828.

Vanni-Marcoux of the Opéra Comique has been engaged by the Opéra to sing the title rôle of "Boris Godounoff," which is in preparation under the bâton of Sergei Koussevitzky.

Maurice Rosenthal, pianist, and Toscha Seidel, violinist, have both met with success in recent recitals at the Salle Gaveau. Both artists have large followings here. Lydia Demirgian, a young prize winner of the Conservatory, made an excellent impression recently in a concert with the Conservatory Orches-

tra under the bâton of Gaubert. The young violinist played with distinction concertos by Beethoven, Vivaldi-Nachez and Ambrosio.

At the Salle Gaveau, Jacques Thibaud was heard recently in a recital of classic violin music in which he maintained the usual high standard. Marcelle Brillot and Juliette Lampre, pianists, whose reputations are steadily increasing in quality, gave notable recitals, the latter in works of Fauré, Chopin, Bach and Ducasse. The Roumanian violinist, Georges Enesco, who has been heard frequently this season played with distinction the Nardini Concerto, a Bach Suite, and a Sonata by Gabriel Pierné at a recent concert of the Colonne Orchestra. On the same occasion Doris Dettelbach, soprano, sang with genuine artistry songs of classic origin and one by Enesco for which he provided the accompaniment.

with chorus and served to introduce Ganna Walska in the rôle of *Venus*, about whom the dancing and singing center. Mme. Walska was beautiful in the rôle. Sedova, Mouravieva and Granzova of the ballet danced exquisitely the ancient Greek dances. The occasion was a gala one and critics and musicians from all parts of France were present in the audience.

New Works Among Recent Music of Strasbourg

STRASBOURG, March 4.—A new work, the fourth Symphony of Guy Ropartz, was given a performance recently under the bâton of the composer, who is himself responsible for an excellent choral and orchestral season here. It is an interesting work, full of originality in orchestration and harmonic treatment, and had a fine performance. On the same program "Mon Lac," an impressive composition by Witkowski for piano and orchestra was given with Blanche Selva as soloist. César Franck's "Béatitudes" was performed under the bâton of Ropartz recently and at previous concerts of the Symphony. Pollain, the cellist, gave an excellent interpretation of Haydn's Concerto, and Balguerie, a soprano, sang two novelties, by Samazeuilh.

Financial Troubles End Carcano Season

MILAN, March 4.—The opera season at the Carcano has come to an untimely end owing to dissension among the backers, the Società Sifal, the Società Opal, and a group of capitalists represented by Oreste Noto. On the evening of Feb. 18, the costumer failed to send the costumes for the opera billed for that evening and when the chorus and orchestra arrived at the theater for the performance, posters announced that the season was suspended. At La Scala, "Boris Godounoff" continues an unqualified success with Sigismondo Zaleski in the name part, and Elvira Casazza as *Marina*. Repetitions include: "Rigoletto" with Galeffi; the Puccini "Trittico" and "Parsifal."

Casella Plays for First Time Since Return to Rome

ROME, March 7.—Alfredo Casella made his first appearance since his return from America in a concert at the Augusteo, playing the Mozart Piano Concert No. 2, in D Minor, César Franck's Symphonic Variations, and his own symphonic poem, "A Notte Alta," which had its first public hearing in New York shortly after Mr. Casella's arrival there last fall. At the Costanzi Carmen Melis recently achieved a great success as *Mimi* in "Bohème." Both her acting and singing were of an unusually fine order. Mighetti was the *Rodolfo* and Rossi-Morelli, *Marcello*. Mr. Consoli conducted.

Discouraged by Small Audience, Violinist Attempts Suicide

MILAN, March 4.—The Czechoslovakian violinist, Norbert Kubat, who was to have given a concert at the Conservatorio recently, discouraged by the small sale of tickets, attempted suicide by hanging himself while the audience waited for the concert to begin. Mr. Kubat, who came here recently from Naples, went to the box-office and found that only seven tickets had been sold. A friend was instrumental in saving the musician, who was removed to his hotel after hospital treatment.

NAPLES, March 5.—Mascagni's latest opera, "Il Piccolo Marat," had its first performance in Naples at the San Carlo on the evening of Feb. 8, under the bâton of the composer, achieving a distinct success. The leading rôles were sung by Irma Vigano and Hippolito Lazaro.

GAND, March 3.—The "Cleopatra" of Massenet, seldom heard nowadays, was given at the Royal French Theater here with Béatrice Andriani achieving great success in the title rôle. Daman sang *Mark Antony* and LeGrand the rôle of *Spakos*.

LISBON, March 5.—Mireille Berthon, soprano, of the Paris Opéra, gave excellent performances here as guest artist in "Thaïs," "Faust" and "Tosca." The season here has been devoted to a repertoire of standard French and Italian opera.

Tetrazzini Presides at Wedding Feast



The Bride's Table at the Recent Wedding of Eva Martucci, Niece of Luisa Tetrazzini to Beniamino Friedman. From Left to Right, the Party Includes the Father of the Bride, the Bride, the Bridegroom, Mme. Tetrazzini and Giovanni Friedman, Brother of the Bridegroom, and Best Man

MILAN, March 4.—Luisa Tetrazzini, who is resting at her home here after her early season tour of the British Isles, presided recently at the wedding festivities of her niece, Eva Martucci, to Beniamino Friedman. Mme. Tetrazzini has been present at numerous musical

celebrations since her arrival and received an ovation recently on her first appearance in a box at La Scala. She has not sung in public. She will sail for the United States in April to make a concert tour during the summer and early autumn.

Monte Carlo Hears Gala Performances of Hebrew, Greek, and Chinese Works

MONTE CARLO, March 4.—Undoubtedly the most interesting and certainly among the most beautiful and artistic ventures of Raoul de Gounsborg, director of the Opéra here, was the production in one evening recently of three musical compositions, of origins antedating Christ. These were the "Song of Songs" of Solomon, "Le Soleil de Minuit" with music written by a contemporary composer to the verse of Confucius, and "Athéna," a Greek piece dating from the year 500 B. C. The scores of the three works were originally written, to be sure, in a system of notation which bears no relation to the tempered scale and, in the case of the first two compositions, translated by de Gounsborg himself after years of study. The music of the "Song of Songs" the director claims to have uncovered in an ancient Hebraic book found in a village of Tartar Russia. The authenticity of the score has been questioned by one group of Hebrew scholars and defended by another. The Greek work was given to the modern world of music under the

joint signatures of Gounod and Bourgault-Découdray.

Whatever the origin of the works, the fact remains that artistically they proved well worth producing and are filled with lyric beauty. In "Le Soleil de Minuit," it was Fanny Heldy of the Paris Opéra who looked, acted and sang the rôle of the heroine to perfection. Goffin, the tenor, whose voice possesses a soft resonance and flowing beauty peculiarly fitted to the music, was cast for the hero, and Vaillier impersonated with dignity the ancient sage of the piece. The music is expressive, colorful, penetrating, and the critic of *Figaro* proclaims it a masterpiece of the most poignant humanity.

No less perfect in its way was the "Song of Songs," which de Gounsborg gave the same care in casting and production. Yvonne Gall of the Opéra Comique sang the rôle of the well-beloved *Sulamite Queen*, and Anseau of the same institution, a tenor of great artistry and magnificent voice, sang *King Solomon*. The music was of limpid beauty, well fitted to the lyric perfection of the verse.

The Greek piece is in reality a ballet

Strauss May Head New Vienna Conservatory

VIENNA, March 6.—Elaborate plans are under way here for the foundation of a new musical conservatory of which it is proposed to make Richard Strauss the head. The new school, according to plans, will be connected directly with the Opéra in order that students may have the advantages of first-hand study of operatic and orchestral methods. Strauss at present heads the list of conductors at the opera. It is believed the school will be ready to receive its first students by autumn of this year.

SURVEY OF MUSIC IN EUROPE



British National Opera in Provinces; Old Vic Company Continues in London

LONDON, March 6.—While the British National Opera Company is progressing nobly with its program in the provinces, the group of singers, actors and musicians holding the fort at the Old Vic here continues to give modest but excellent productions which provide London opera-goers with steady fare. The latest revivals are "Martha" and "Tannhäuser." In the former Muriel Gough and Irene Hensley sang *Lady Harriet* and *Nancy* with charm and real success vocally. Ben Morgan scored a great success as *Lionel* and Sumner Austin was excellent as *Plunkett*. S. Harrison and Ewart Beech completed the cast. The incidental country dances were excellently done and the chorus and orchestra distinguished themselves under the guidance of Charles Corri. In "Tannhäuser," Robert Curtis a newcomer to the company, gave a fine performance in the title rôle. Gladys van der Beeck sang *Elizabeth*, and *Venus* was entrusted to the capable artistry of Antoinette Fairbairn.

Meanwhile the National Opera Company has closed its Bradford season and progressed to Liverpool for a season of three weeks. Advance sales and guarantees along its touring route tend to justify the optimism of the organization's well-wishers.

Busoni and Petri in Two-Piano Program

Heading the recitals in interest was the recent two-piano program given by Ferruccio Busoni with the assistance of Egon Petri, a pupil and co-worker, whose reputation has preceded him from Germany. The program was devoted entirely to Busoni's works, either original compositions or his arrangements of classic works. The *pièce de résistance* of the evening was the "Fantasia Contrapuntistica," consisting of choral variations and a quadruple fugue based on Bach themes. In the two-piano arrangement of this really terrific composition the two pianists achieved a stirring and amazing result, a *tour de force* of technical proficiency. Although there is disagreement with Mr. Busoni regarding many of his musical ideas, the fact remains that the programs he presents are among the most thrilling ever heard here.

One of the most pleasing recitals of the season was given by Aurelia Révy, former prima donna at Covent Garden, who with her sister, Elsie Révy, sang operatic arias and duets at a benefit concert at Wigmore Hall. The blending of the two voices was remarkable and the individual singing of a high standard. Mme. Suggia, the Italian 'cellist, was heard in a notable program in which she was accompanied by the Queen's Hall Orchestra. Her playing was very nearly impeccable throughout and marked by a combination of tense energy and delicacy, of dash and restraint, and profound beauty of tone. Her recital aroused enthusiasm, unusual in London.

Bach Festival

The Bach Choir from Newcastle-on-Tyne came to the metropolis for a fine Bach festival lasting three days. The choir is composed of forty voices, trained as nearly as possible to preserve approximately the balance between voices and instruments for which Bach wrote. The program included several Bach cantatas, works for the harpsichord played by Mrs. Gordon Woodhouse, and Bach songs by Dorothy Silk, soprano.

At a matinée for the League of Nations Fund benefit, Vera Lavrova and Carrie Tubb, sopranos, and Tailleux Andrews, violinist, appeared on the same bill with several of the Russian Ballet headed by Lydia Lopokova. All the artists gave notable performances, although hindered in the case of the ballet by bad lighting and shabby settings.

Calista Rogers, soprano, and Mar-

garet Tilly, pianist, gave a joint program of note at Wigmore Hall when the former sang groups by Brahms and the latter played works by the same composer and by Handel. It was interest-

ing and well done throughout. Ethel Frank, the American soprano, was soloist recently at a Sunday concert of the Queen's Hall Orchestra.

A collection of folk-songs from the Hebrides, made by Mrs. Marjory Kennedy-Fraser, were sung recently by the collector and her daughter, Patuffa, who played harp accompaniments. The program was intensely interesting, and the singing good.

Holbrooke Writes Score Descriptive of Eerie Picture by London Artist



"The Squook" by S. H. Sime, the London "Fantasist," a Picture Which Has Inspired Josef Holbrooke to Attempt a Musical Description

LONDON, March 5.—One of the most recent exponents of the theory of close relation between pictures, poetry and music is the composer Josef Holbrooke, who has written a descriptive score for "The Squook," one of the eerie and fantastic works of S. H. Sime, the London artist. The score was given a private hearing recently and delighted a small audience of artists, musicians

and critics. Only recently a famous London critic described Vaughn Williams' new quartet for strings as the verse of Walter de la Mare translated into music. It has already been observed that there is close relation between the pictures of Monet and the music of Debussy. Mr. Holbrooke's composition creates a mood closely similar to the picture of "The Squook." It is highly pictorial in quality.

Scheinflug's "Das Hofkonzert" Has Auspicious Première in Berlin Week

BERLIN, March 6.—One of the most delightful musical events of the season was the recent première of "Das Hofkonzert," the opera of Paul Scheinflug, who was recently appointed general music director of Duisburg. The work, with an entertaining book by Heinrich Ilgenstein, revolving about the intrigues of a widowed young Duchess, was performed at the Charlottenburg Opera House under the able baton of Rudolph Krasselt. A lucky star dominated the production throughout, in settings, direction, cast and costumes. The score is melodious and on the whole possesses distinction. It has been com-

pared favorably with Strauss' "Rosenkavalier" in orchestral treatment and the amusing faithfulness with which the score follows the action of the comedy. Louise Marck-Lüders was delightfully young and beautiful and sang excellently in the rôle of the *Duchess*. No less delightful was Rudolf Haufbauer, as fine a comedian as he is a singer, in the rôle of *Prince Bernhard*. Paul Hansen sang the rôle of *Fedor von Ramin*, the romantic singer, who attracted the *Duchess*, and Hertha Stolzenberg, as usual, gave a fine interpretation vocally and dramatically of the rôle which fell to her, this time that of *Helen von Anfang*. The other parts were admirably sung by Editha Fleischer, Alice Ruhle, Henriette

Gottlieb, Emma Vilmar-Hansen, Eduard Kandl, Harry Steier, Adolph Schöpflin and Elisabeth Wacker.

At the Staatsoper, a revival of d'Albert's one-act opera, "Abreise," brought a temporary stimulation of interest. Leo Blech conducted and the three principal rôles were well interpreted by Baptist Hoffmann, Marcherr-Wagner and Benno Ziegler. The music of "Abreise," written in 1898, seemed very old-fashioned.

Wilhelm Furtwängler, upon whom the mantle of Arthur Nikisch has descended for the time being, has conducted the Philharmonic through several notable programs recently. A *Fantasy* by Braunsfels on a Theme of Berlioz was given a fine reading recently for the second time in Berlin. It was heard once earlier under Nikisch and is a work which bids fair to become a standard orchestral piece. Furtwängler also conducted a thrilling and colorful performance of Berlioz's *Fantastic Symphony* at a later concert. On the same occasion Eduard Erdmann, pianist, played with distinction Rachmaninoff's C Minor Concerto. At a Philharmonic concert of Russian music conducted by Efrem Kurtz, Cecilia Hansen played Tchaikovsky's Violin Concerto. Her performance was marked by fine rhythmic feeling and warm temperament.

The Barmas String Quartet composed of Issay Barmas, Alfred Laserstein, Otto Kluff and Fritz Dechert, has given a series of exceptionally fine chamber music programs recently. The playing of the organization is marked by a fine feeling of co-operation which gives the effect of one instrument instead of four.

Alexander Zemlinsky's choral, "The Lord Is My Shepherd" and Bruckner's F Minor Mass were sung recently by the High School Chorus conducted by Siegfried Ochs. The orchestra of the same organization furnished the accompaniments for a performance which was good throughout.

Among the recitalists' performances of interest have been given by Eugenie Sergejew, a soprano from Petrograd, who sang a number of Russian songs, several of them heard for the first time here; Hans von Schulmann, pianist, in a notable all-Scriabine program; Anita Portner, violinist, in a sonata evening with Max von Pauer, pianist; Ria Schmitz-Gohr, violinist; Dorothy Marcuse, pianist; Cornelis Bronsgeest, a new Dutch concert singer, and many others.

Opera of Dr. Cyril Rootham Has First Production in Cambridge

CAMBRIDGE, March 5.—"The Two Sisters," an opera by Dr. Cyril Rootham with a libretto by Marjory Fausset, with both music and book based on the familiar old Scotch ballad of the same name, was produced here by the Cambridge Branch of the English Folk Dance Society, which contrived the really fine setting and costumes, and recruited several well-known opera singers for the occasion. The work proved inspired in spots, and has a scholarly orchestration, portions of which are familiar already to British concert goers. The plot concerns *Ellen*, a handsome girl, who drowned her sister when she found that her own lover preferred the younger girl. An old *Harper* strung his harp with the dead girl's hair, and when he struck the instrument the voice of the murdered girl rang out accusing her sister. The principal rôles were taken by Gladys Moger, Dorothy Campbell Giles, Clive Carey and Stuart Wilson, all of whom have been prominent in London opera of this season.

LONDON, March 6.—An organized attack upon the entertainment tax has been made by a group of theatrical, musical managers' and musicians' organizations supported by a large list of prominent and influential citizens. It is the aim of the group to have the taxes abolished before the beginning of the summer season.

AMSTERDAM, March 4.—The French opera season at the Théâtre Carré has drawn to a close, and a Vienna company is now giving in the same house a season of light opera, beginning with Suppé's "Boccaccio." The Concertgebouw Orchestra is being conducted by Dr. Karl Muck during the absence of Willem Mengelberg in the United States.

ST. LOUIS GREET'S CHORAL PROGRAMS

Friedman and Dambois in Recital—Symphony and Club Concerts

By H. W. Cost

ST. LOUIS, March 11.—Frederick Fisher presented the Pageant Choral Society at the Odeon on March 7 in Goring Thomas' "The Swan and the Skylark" and Rachmaninoff's choral symphony, "The Bells." This, the last of the series, was one of the most spirited and uplifting choral concerts heard here in years. Mr. Fischer, as usual, had the entire St. Louis Symphony for the accompaniments, and the singing of the chorus in both works inspired great enthusiasm. As one of the soloists, Virginia Listerman Baxter, soprano, appeared here for the first time, showing a voice of flexibility and range. Her singing of the aria in the Rachmaninoff work was marked by great dramatic feeling and fine tone quality. Louise Kroeger, mezzo-soprano of this city, did her small part in the cantata most acceptably. Frederick Gunster, tenor, was heard to advantage in both works, and Herbert Gould, bass, also sang particularly well. Of especial note was the work of both in the matter of pitch. "The Bells," given last year, was now repeated, owing to the number of requests from the patrons of the Society.

Ignaz Friedman, pianist, and Maurice Dambois, 'cellist, gave a joint recital at the Odeon on March 6 in a program of very interesting music. Mr. Friedman made his initial appearance in St. Louis at this concert, and the facility and dexterity which he displayed amazed the audience. He gave a Chopin group, to which he was forced to add three extras, and joined Mr. Dambois in a performance of Saint-Saëns' Sonata, Op. 32. With the Duo-Art he played the Liszt two-piano arrangement of the symphonic poem, "Les Préludes," taking the second piano part himself. Mr. Dambois gave a solo group, which included Boccherini's Minuet, Popper's Tarantelle, his own "Clair de Lune," the Saint-Saëns Concerto, this last with a piano accompaniment arranged from the orchestral score. The records of all the accompaniments were made by Mr. Dambois and he thus accomplished the feat of playing the 'cello and his own accompaniment simultaneously. His very satisfactory playing brought demands for several encores, which he granted with the assistance of William Parsons at the piano.

The Morning Choral Club presented on March 10 at the Odeon, under Charles Galloway's baton, a mythological work, "The Masque of Pandora," by Mrs. Charles Allen Cale, rewritten expressly for the club. It was given for the benefit of the club's scholarship fund and a large audience manifested hearty approval. The work contains some well-written arias, choruses and ballets, sufficient to provide solo parts for about a dozen of their best singers. About 100 members participated and Mrs. Cale and Paul Friess at two pianos, assisted by the string orchestra of H. Max Steindel, provided the accompaniments. The singing and dancing as a whole were excellent, and the singing of the part of Pandora by Frances Alcorn was especially praiseworthy. Blanche Herrick Hopkins and Lenore Riemann, both from the Taussig Studios, sang very well. Costuming and lighting effects were handled in a most efficient manner.

Rudolph Ganz chose a contrasting program for last Sunday's concert. Adam's Overture to "If I Were King," the "Scènes Pittoresques" by Massenet; two numbers, "Aubade" and "Lullaby," by Boyle, the "Rakoczy March" by Berlioz and the well-known Andante Cantabile by Tchaikovsky, with several familiar extras, completed the orchestral part. Ruth Orcutt, pianist, of the Kroeger School here and the Ganz master-class, gave a very finished performance of the second and third movements of the Chopin Concerto No. 1. Her technique and tone were all that could be desired and she was very well received.

Mary Mellish, soprano, has been engaged by the St. Louis Symphony as soloist in Urbana and Decatur, Ill., where music festivals will be given.

CRAMPED SPACE FOR WASHINGTON MUSIC

Closing Orders Cause Heavy Money Losses—Visiting Artists Heard

By Willard Howe

WASHINGTON, D. C., March 11.—The concert situation continues serious, owing to the closing of various auditoriums to meet the new fire and building regulations imposed by the District commissions, and considerable financial loss has resulted.

With the closing of the National Theater many concerts were taken to the auditorium of the Central High School; but the abrupt closing of that auditorium postponed some concerts scheduled there, and threw others back to their original place at the National Theater, which fortunately was permitted to open temporarily. But as the gallery of this theater was not allowed to be used, and as that portion of the house for subscription concerts was sold out, those patrons had to be placed elsewhere. T. Arthur Smith accordingly seated the gallery patrons on the stage, where the seats command the highest rates. This he did in order to keep faith with his patrons. The exclusion of the gallery has necessarily considerably limited the seating capacity, and large expenditure has at the same time been incurred in advertising postponements and changes.

The Kreisler concert was held in the morning at Keith's Theater in place of the afternoon at the National as scheduled. The concerts by Pablo Casals, 'cellist; Fokine and Fokina, the Russian dancers; Pavlowa and her Ballet Russe, Francis Rogers, baritone, and the Flonzaley Quartet are among those whose patrons have been inconvenienced by changes and postponements.

PLAN KANSAS CITY CLASSES

Sacerdote and Yon to Give Master Courses—Junior Clubs Rally

KANSAS CITY, Mo., March 11.—Eduardo Sacerdote, of the Chicago Music Collège, has been engaged through the Witte-Horner Concert Bureau, for the Horner Institute of Fine Arts, to hold a vocal master class in June. Mr. Sacerdote, who has been spending Saturday of each week in Kansas City, teaching, was heard on March 11 at the Fine Arts Studio in the last of his series of lecture-recitals. The lecture was devoted to American composers, and Mr. Sacerdote was assisted by Mrs. I. C. Thomas, Mrs. Allan Taylor, Mrs. H. Lewis Hess, Mrs. Raymond Havens, Lile Engle, Mrs. L. S. Britain, Olga Gates and Waller C. Hornaday, all of whom did admirable work.

Pietro A. Yon, organist and composer, will hold a master class in Kansas City, beginning April 13. Powell Weaver, organist of the Grand Avenue Church, is local manager of Mr. Yon's class.

Beulah Marty, violinist, student of Forest Schutz, gave a recital on March 8 at the Athenaeum. Miss Marty, who brings definite gifts to her playing, was heard by a large audience.

The second rally of the Junior Federated Clubs was held March 11 in the All Souls Church. All the participants were under thirteen years of age.

BLANCHE LEDERMAN.

Ringling, Son of Circus Owner, Heard in Opera in Tampa

TAMPA, FLA., March 11.—Robert Ringling, son of Charles Ringling of circus fame, has been appearing here with considerable success with the Irish Grand Opera Company. The Ringlings have a home at Sarasota, and some time ago Charles Ringling, himself a violinist of no mean attainments, met Sig. Ruisi, the impresario. A brief hearing of the younger Ringling's work convinced the impresario of his talents, and during an emergency he was able to place Robert in the rôle of Amonasro. Ringling won instant acclamation, and has confirmed his good impression in subsequent performances. He will stay with the company this season and may then seek wider fields. Mr. Ringling began his operatic studies with Cleofonte Campanini, and continued his work with Fernando Tanara. Sickness interfered and it was not until recently that he was able to resume his singing. He says that he will shortly resume systematic study and seek additional experience. He is in his early twenties.

EARL STUMPF.

HERTZ INTRODUCES WORK BY SCHNEIDER

"Sargasso," by San Francisco Composer, Has Première—Myra Hess Appears

SAN FRANCISCO, March 11.—At the tenth pair of concerts of the Symphony, Alfred Hertz gave the first performance of "Sargasso," a symphonic poem by Edward F. Schneider, a San Francisco composer and teacher, dean of music at Mills College. The work was enthusiastically appreciated by the audience and the composer was called to the stage three times to acknowledge the applause. The composition, dedicated to S. Ritter Brown, and given so distinguished an interpretation by Hertz, is based on a legend of the Sargasso Sea, written by Donn Byrne, and a quotation from Byrne on the program supplied the only explanation to the audience. The poem proved an impressionistic sketch vivid in descriptive quality. Other numbers on the program were taken from Mozart and Lalo, with Louis Persinger as soloist. Mr. Persinger in Lalo's "Symphonie Espagnole" eclipsed all his former appearances with his fine work.

As guest artist with the San Francisco Chamber Music Society, Myra Hess recently aroused her audience to a high pitch of enthusiasm when she played the piano part of Brahms' beautiful F Minor Quintet. The strings were at their best, the ensemble was excellent and Miss Hess proved herself one endowed with almost masculine powers. Louis Persinger, the musical director of the Chamber Music Society, had selected a splendid program for the occasion of Miss Hess' appearance with the organization. Leo Weiner's Quartet in E Flat was the opening number, given with smoothness and unity. The second group comprised the Adagio from the A Minor Quartet of Schumann and Schubert's Quartet Theme in C Minor.

Schumann Heink Wishes to Celebrate Fiftieth Anniversary as Singer

Ernestine Schumann Heink's ambition is to celebrate her fiftieth anniversary as a concert and opera singer. "I've been singing for the public for forty-four years," she said recently to a representative of a Western newspaper, "and I want to sing for six years more. Then I'm going 'home!'" Mme. Schumann Heink freely confessed to sixty years, but she looks very much younger, and her spirit is as youthful as ever.

Many times she has told the secret of this youthfulness. "Knowing how to live has been the first essential; knowing how and where to find happiness is the second," she says. "Work is the greatest part of one's life. If you can't find happiness in your work, you probably won't be able to find it anywhere. Paint and powder won't keep girls young. No, I'm not exactly opposed to make-up. The girls who daub up their lips and cheeks foolishly meet difficulties and face crises just as steadily and effectively as the ones who seem more sensible. But I don't use either powder or paint myself, even on the stage. Sometimes my friends complain that my nose shines, but I let it shine!"

"My boys have married American girls and I have come to find that American girls are the best on earth."

Mme. Schumann Heink has repeatedly been cited as an example of the modern woman who has marked success of both private and public life. In spite of that, she does not consider herself a typical modern woman, because she is not in sympathy with many of her movements and ideas. She admits that she is not enthusiastic about woman's entrance into political life.

"Of course the part woman played in the war," she says, "emancipated her from many of the outworn conventionalities that for so long retarded her progress, but were deemed necessary. Personally, the war made me a better woman and a greater artist," she said with glistening eyes. "To get close to the heart of humanity you must have been close to the heart of humanity—lived, laughed and suffered with human beings. I have done all."

Local musical events scheduled for the large school auditoriums could not be given at all. It is expected that the Central High School auditorium will be reopened shortly, but whether larger public gatherings will be permitted has not been determined. The outlook seems to be that the condition will not be bettered during the present season.

The recital given by Mr. Kreisler on March 7 marked his second appearance of the season under the management of Mrs. Wilson Greene. He demonstrated his mastery of the violin in numbers by Grieg, Cyril Scott, Beethoven, Schubert, himself and others. General Dawes as a composer was brought to the attention of the audience by his Melody in A.

Ernest Shelling, pianist, and Mrs. Logan Feland, soprano, were heard in an artistic recital at the residence of Mrs. H. F. Dimmock on March 8. Mr. Shelling displayed his interpretative and technical powers in a program which included numbers by Bach, Chopin, Granados and others. Mrs. Feland charmed her audience with Alltisen's "Song of Thanksgiving" and other numbers by Schumann, Chadwick, Galloway and others. The proceeds will be devoted toward the fund for the Victory Memorial Building, of which Mrs. Dimmock is inaugurator and president.

In commemoration of the silver jubilee of John Philip Sousa's march, "The Stars and Stripes Forever," F. B. Keith's Theater has featured this music at its performances this week. Many other of Sousa's compositions have also been played.

Under the auspices of the local chapter of the American Guild of Organists, Harry B. Jepson, professor of organ at Yale University, was presented in a recital at the Epiphany P. E. Church on March 7. Mr. Jepson played an artistic program and exhibited the broad possibilities of the organ as a concert instrument.

MATZENAUER IN TOLEDO

Recitals by Contralto and Romaine Feature of Ohio City Week

TOLEDO, OHIO, March 11.—Margaret Matzenauer, contralto of the Metropolitan, was the soloist presented at the Orpheus Club's second concert of the season in the Coliseum on March 1. The soloist presented four groups of numbers, which displayed her voice and artistic style to excellent advantage. The club, conducted by Walter E. Ryder, sang as a principal number Protheroe's "Night of a Star." The work of the organization was very artistic. There were a number of recalls.

Margaret Romaine, soprano of the Metropolitan, was heard in recital at the Coliseum recently, under the auspices of the Civic Music League. The artist's program, including numbers of a popular nature, proved refreshing, and her voice one of much beauty, especially in the upper register. A large audience extended a cordial reception to Miss Romaine. Harold Yates was heard in piano solos as well as accompaniments.

J. HAROLD HARDER.

Miami Federation to Meet on March 20

MIAMI, FLA., March 12.—The dates for the meeting of the Federation of Music Clubs have been definitely set for March 20, 21 and 22. The meeting is a district as well as a State meeting. The states represented are: Georgia, North and South Carolina and Florida. Plans are being made for a concert by local musicians, trips about the city and surrounding country, and a reception to the guests, besides the usual business meetings and conferences. A Junior Club Contest is to be held.

Boston Musicians End Lock Haven Series

LOCK HAVEN, PA., March 11.—In a program of much artistic worth, the White Concert Company of Boston, comprising Ruth Collingbourn, violinist; Alma La Palm, 'cellist; Leona Kenelly, soprano, and Harold Logan, pianist, closed the State Normal School Course. All of the artists demonstrated musicianly gifts and the response of the audience was enthusiastic.

OLIVER STERLING METZLER.

Artists Visit Wichita

WICHITA, KAN., March 11.—Alice Baroni, coloratura soprano; Lillian Pringle, 'cellist, and Edith Gyllenberg, pianist, were heard in joint recital at the High School Auditorium in two concerts recently, under the auspices of the Gold Star Mothers.

Kreisler, Rachmaninoff, D'Alvarez and Schelling Soloists of the Week with New York Orchestras

Mengelberg Leads Philharmonic and Damrosch the New York Symphony Without Competition from Visiting Organizations—Old Music in New Guise—An American Artist's "Impressions"

NEW YORK had to be content last week with its own orchestral resources, as no visiting organization came to add to the normal rivalry of the Symphony and Philharmonic Society forces. Artur Bodanzky began the week with a Tuesday evening Philharmonic program at the Metropolitan, without a soloist. At the Thursday afternoon and Friday evening concerts of the Damrosch orchestra, Serge Rachmaninoff played his First Piano Concerto. The mid-week Philharmonic pair brought forward Fritz Kreisler in like capacity as soloist and an added box-office lure. Marguerite D'Alvarez, contralto, sang at the Symphony Society concert Sunday afternoon. Ernest Schelling, pianist, played his "Impressions from an Artist's Life" with the Philharmonic the same afternoon.

Bodanzky Conducts Philharmonic

Philharmonic Society of New York, Artur Bodanzky, Conducting; Metropolitan Opera House, March 7. Evening. The Program:

A "Faust" Overture.....Wagner
Symphony No. 8, in F, Op. 93.....Beethoven
Overture-Fantasia, "Romeo and Juliet".....Tchaikovsky
Rakoczy March.....Berlioz

Mr. Bodanzky took the baton for the third of the Philharmonic's concerts at the Metropolitan on Tuesday night of last week. The concert was not a particularly thrilling one. The "Faust" Overture dragged and the Beethoven Symphony, the essence of lightness, had a more or less routine performance. The second half of the program was more interesting and the Tchaikovsky Fantasia had moments of considerable beauty. The Rakoczy March was vivid and put the large audience into a cheerful frame of mind to face the downpour outside.

J. A. H.

Rachmaninoff with Symphony

New York Symphony, Walter Damrosch, conductor; Carnegie Hall, March 9. Afternoon. The Program:

Sixteenth Century Dances.....Respighi
Symphony, in D Minor.....Franck
Piano Concerto, No. 1.....Rachmaninoff
Mr. Rachmaninoff

Fantasia on a Theme by Thomas Tallis.....Williams

Old music, as represented by the Respighi and Williams numbers, gave to this program its individuality. The Franck Symphony, it is true, was excellently played, and Mr. Rachmaninoff gave of the best of his always interesting and stimulating art. His first concerto, if it has not the riper beauty of the second, weathers quite as well the test of rehearings. The pianist projected it with the power, the beauty of tone, and the mastery of expressive detail that have come to be regarded as inevitable in his playing.

Although four of the Respighi dances were announced, but two were played. They were an excerpt from a ballet, "Il Conte Orlando," originally the work of Simone Molinaro, and a Gaillard by Vincenzo Galilei, both tricked out for modern audiences in a way that did not divest them of their sixteenth century flavor.

The Williams Fantasia began as an engrossing and even beautiful work, but was dulled by its immoderate length. The tune utilized, the third of a series of eight devised by Tallis for Archbishop Parker's Metrical Psalter in 1587, was characterized in rhyme at the time as one

that "doth rage and roughly brayeth." To-day, it sounds dignified, decorous, even austere. A sober colloquy between solo violin and solo viola affords one of its finest moments. Vaughan Williams has retained the modal characteristics of the old tune and has built his Fantasia with much skill—but he could shorten it five to eight minutes and improve it greatly.

O. T.

Kreisler with Philharmonic

New York Philharmonic Society, Willem Mengelberg, Conductor; Fritz Kreisler, Violinist, Soloist; March 9, Evening. The Program:

Suite, No. 2, in B Minor.....Bach
Concerto, No. 4, in D.....Mozart
Mr. Kreisler
Symphony, No. 1, in C.....Beethoven
Overture, "Oberon".....Weber

Mr. Kreisler arose from a sick bed to keep his engagement with the Philharmonic and its public and played without a rehearsal with the orchestra. His appearance had a suggestion of wanness, but there was no reflection of his indisposition in his art. His tone has seldom been lovelier, his style more exquisitely polished, or his sensitiveness to the graces of old music more evident in his bowing. It was Mozart-playing of the highest order, and the cadenza, which Mr. Kreisler has written into the composition, was of itself a delight. The orchestral accompaniment bore no suggestion of lack of rehearsal.

The Bach suite, with the flute part strongly accentuated by means of the employment of eight instruments, and with Mr. Mengelberg playing a piano remodeled to represent a harpsichord, was projected vigorously and incisively. The performance of the Symphony, which has had four hearings within a week, was one of fine balance and beauty of line.

O. T.

D'Alvarez with Damrosch Forces

New York Symphony, Walter Damrosch, Conductor; Marguerite D'Alvarez, Contralto, Soloist; Aeolian Hall, March 12. Afternoon. The Program:

Ballet Music, "Les Petits Riens".....Mozart
Air, "Divinites Du Styx".....Gluck
Mme. D'Alvarez
Symphony, No. 4, in E Flat.....Glazounoff
Songs, "Ye Who Have Yearned Alone,".....Tchaikovsky
"Agnus Dei".....Bizet
Seguidilla from "Carmen".....Bizet
Mme. D'Alvarez
Perpetual Motion.....Moszkowski

The vocal numbers of this program proved of more interest than those assigned to the orchestra. The noble air from Gluck's "Alceste," one of the finest in the treasury of song, rarely is undertaken by a singer with both the heroic voice and the severely classical style which it demands. Though the projection of it by Mme. D'Alvarez was not an ideal one, it had opulence of tone. The Bizet "Agnus Dei" also exhibited the fullness of the singer's voice. She was not always faultless in the matter of intonation, and she made liberal use in the "Carmen" excerpt of those mannish chest tones which some deplore while others applaud. She was recalled many times.

The Mozart ballet music—Overture, Andantino and Pantomime—was neatly turned. Good performances were given the agreeable but workaday Glazounoff symphony and the Moszkowski trifle.

O. T.

Mengelberg in Lighter Vein

New York Philharmonic, Willem Mengelberg, Conducting; Ernest Schelling, Pianist, Soloist; Carnegie Hall, March 12. Afternoon. The Program:

Overture to "Leonore," No. 1.....Beethoven
"Impressions from an Artist's Life," Variations for Orchestra and Piano.....Schelling
"Peer Gynt" Suite.....Grieg
"Invitation to the Dance".....Weber-Berlioz
"Wiener Blut" Waltz.....Strauss

Comparison with Sir Edward Elgar's "Enigma" Variations were inevitably excited by the variations for orchestra and piano in which Mr. Schelling appeared as soloist at this concert. There is nothing enigmatic about Mr. Schelling's theme, however, as there is about the English composer's, which is nowhere nakedly revealed. The Schelling theme, in G Sharp Minor, is immediately stated, and in the nineteen brief pieces which follow, it undergoes chameleon adaptations to the subjects, which are

personalities such as Hans Pfitzner, Paderewski, Gustav Mahler and his arch-interpreter, Mengelberg; moods, such as that of a Savoyard countryside; places, like Lagoon, N. C., and the blast-furnaces of Pittsburgh, and imminent fate, as in "August, 1914—The Call to Arms." The last-named, in march-rhythm, has been supplied with a programmatic note by the composer. He has been notably successful in invoking the fateful irony which set armies tramping across the bosom of Christian Europe. He has done this not by straining the throat of melody with large ideas

Hazel Huntington Will Sing Again Next Season for Hinshaw Management



Hazel Huntington

Hazel Huntington, who has successfully toured the country this season as prima donna soprano in William Wade Hinshaw's production of Mozart's "Impresario," has been re-engaged by Mr. Hinshaw for the entire season of 1922-1923. Yeatman Griffith has been Miss Huntington's sole singing master for the past five seasons.

Fraternal Association of Musicians Elects Officers

Officers of the Fraternal Association of Musicians were elected at the annual dinner at the Roma Restaurant, New York, on Feb. 28. George E. Shea was re-elected president, and the other officers are: Helena A. Pino and Elizabeth Sajous, vice-presidents; Agnes D. Melvin, recording secretary; Florence Belle Soule, corresponding secretary; Irvin F. Randolph, treasurer; Frances Beck, Lillian Croxton, George T. Borger, Miquel Castellanos and Louis J. Sajous, executive committee. Adelaide Terry Graham was re-appointed reception hostess. A musical program was given by Harriet

Operas of the Week at the Metropolitan

[Continued from page 9]

on the program outside the pale of the Metropolitan roster. Alexander Siloti, the distinguished pianist, was perhaps the favorite of the audience, playing the Schubert-Liszt "Wanderer" Fantasy with orchestra and a group of three solos—two by Chopin and Liszt's Twelfth Hungarian Rhapsody. His finely conceived readings, coupled with his technical facility, incisive rhythm and his ability to produce exquisite shadings, received the approbation which their human appeal merited. The other visiting soloist was Gutia Casini, cellist, who played a Slumber Song by Schuman; an arrangement of "Es hat die Rose sich beklagt," by Franz; Tarantelle, by Piatti and numbers by Chopin, Wieniawski and Sarasate-Casini. Mr. Casini generally

nor that of harmony with harsh sonorities, but over a deep-toned organ point he has made the battery mark the pulse of fighting blood. The *Dies Irae* is given to the brass. The whole set of variations is chromatic in style, written with fine musicianship but without sharp characterization. One or two of the variations appeared to be omitted from the performance.

For the rest, the program had an almost equally unfamiliar number in the first "Leonore" Overture, unplayed in New York for more than a decade. Mr. Schelling's composition was given its premiere by the Boston Symphony in 1916. Cornelius Van Vliet, solo 'cellist of the orchestra, had a chance to show his fine smooth tone in the Berlioz arrangement of the Weber "Invitation to the Dance." Mr. Mengelberg had polished this and the Strauss waltz to a fine brilliance.

D. J. T.

Pratel, pianist, and G. Albert Carpenter, tenor; and readings were given by Mr. Shea and Georgina Southwick, the latter of whom gave an interpretation of Longfellow's "The Singers," the characters of which typify, she explained, music as an aesthetic art, as a means for community expression, and as a source of benediction.

Mr. and Mrs. Henry Holden Huss to Appear

Mr. and Mrs. Henry Holden Huss will give a concert at Jamaica, L. I., on Monday, March 20, in aid of the Y. W. C. A., in which they will be assisted by Ruth Kemper, violinist, and Ruth Garland, pianist, the latter an artist-pupil of Mr. Huss. At the recital given by Miss Kemper on Monday evening, March 27 in the Astor Gallery of the Waldorf-Astoria, Mr. Huss will appear in his Sonata in G with Miss Kemper, and will accompany Ethel Grow, contralto in a group of six of his songs, "Summer Night," "Before Sunrise," "While Larks with Little Wing," "Home They Brought Her Warrior Dead" and "After Sorrow's Night." Mr. and Mrs. Huss will appear in a joint recital at Rumford Hall, New York, on Thursday afternoon, April 6.

Drake to Book Adelaide Fischer

Adelaide Fischer, soprano, has been added to the list of artists who will be under the management of Charles N. Drake. Miss Fischer first came into prominent notice in her appearances as soloist in the performances of Mahler's Eighth Symphony conducted by Leopold Stokowski in Philadelphia and New York and later by Frederick Stock at a festival in Chicago.

Gabrilowitsch to Play in Aeolian Hall

The third and last piano recital of Ossip Gabrilowitsch in New York this season will be given at Aeolian Hall on the afternoon of March 18. His program will include the Beethoven C Minor Sonata, Op. 10; the Schubert Sonata in A Minor, Mendelssohn's Variations Séries and works by Chopin and Brahms.

Schofield Declines Church Position

Concert activities have made it impossible for Edgar Schofield, bass-baritone, to accept the position of soloist at the First Presbyterian Church of New York. Mr. Schofield occasionally takes part in church services when his other engagements give him leisure.

drew a rich tone and commanded respect by his musicianly playing.

The vocal numbers were contributed by Nina Morgana, soprano, and Julia Claussen, contralto. Miss Morgana did some very beautiful singing in Bizet's "Adieu de l'Hotesse Arabe," and an aria from Mozart's "Figaro." She also sang Dunn's "The Bitterness of Love" and "L'Ete," by Chaminade, soaring to artistic heights in an encore song popularized by another coloratura. But it remained for Mme. Claussen to demonstrate the fact that the taste for German songs is keen, for she won two encores by her splendid delivery of Brahms' "O wüsst ich doch den Weg zurück," "Er ist's," by Wolf, and Schubert's "Erkönig." The accompanists were Kathryn Kerin, Slesna Bozka and Carlo Edwards. Giuseppe Bamboschek led the orchestra in an overture by Ponchielli, "Rhapsody Espana," by Charbier, and, as a novelty, a suite from Rimsky-Korsakoff's "Snégouroitchka." There have been larger audiences, but few more demonstrative.

H. C.

MME. Schumann Heink

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"Schumann Heink Concert Scores

"Before an audience that completely filled all of Macky auditorium's 2,547 seats, Mme. Schumann Heink, world-renowned contralto, through her marvelously wonderful voice and dramatic power, sang her way into the hearts of her hearers so quickly and deeply that she was loudly encored after every number, generously responding to all the encores, and, as a fitting encore finale to the five-part program, sang 'The Star-Spangled Banner'—the audience standing—with the sympathetic feeling and glorious beauty of the staunch American patriot and supreme artist that she truly is."—*Boulder, Col., News-Herald, Feb. 23, 1922.*

"Large Crowd Enthralled by Voice of Great Artist

"Mme. Schumann Heink is a model interpreter, a whole-souled, dramatic impersonator of the spirit of her songs. In technic, phrasing, dynamic powers, intonation, clearness of articulation and expression, this long-time popular favorite retains undimmed the full virility of her artistic powers. The singer was given an ovation when she appeared on the stage, members of the choir rising to their feet, followed by the entire audience. If such a tribute was ever paid a singer in this city before it was not remembered."—*Salt Lake City, Utah, Deseret News, Feb. 18, 1922.*

"Madame Schumann Heink

"In one of the most notable events in the history of music in Billings and before a crowd that packed the lower floor and the balconies and finally backed its way up on the stage, Mme. Schumann Heink demonstrated that she is still the world's greatest contralto. With all the grace and dignity of a queen and not a trace of deterioration in the magnificent voice that is hers, she drew from the audience prolonged applause that would not give up."—*Billings, Mont., Gazette, Feb. 4, 1922.*

"Ovation Is Given to Great Singer

"Mme. Schumann Heink appeared at the Grand before an audience which filled every seat and left an overflow of persons upon the stage. It was an enthusiastic audience. Schumann Heink is in a class by herself, with the God-given voice which is hers—she is in a class by herself, and will be to the end. The singing of the first three songs last night alone would mark her as a world artist, and a contralto second to none."—*Great Falls, Mont., Daily Leader, Feb. 3, 1922.*



Photo © Underwood & Underwood

"Singer Thrills Huge Audience

"Mme. Schumann Heink filled the Auditorium Theater to overflowing. The great singer was in splendid voice, radiating energy, courage and good temper. Her first group was an unexampled lesson in the art of singing. She combines a superbly solid legato with profound emotion. Her diction and articulation are the highest models. The huge audience metaphorically fell at the feet of the diva in giving vent to their feelings of affectionate admiration."—*Spokane, Wash., Spokesman-Review, January 26, 1922.*

"Singer Wins Big Tribute

"Winning her audience with the golden tones of her voice and the appeal of her wonderful personality, Mme. Ernestine Schumann Heink, the world's most noted contralto, was greeted with a continuous ovation from a capacity house. The reception accorded her by the audience was true evidence of the fact that the diva is still in possession of the magnificent voice that has made her noted for years on the operatic and concert stage."—*Astoria, Ore., Morning Astorian, January 12, 1922.*

"Mme. Schumann Heink Given Ovation

"Ernestine Schumann Heink still remains the peer of contraltos. Many of her songs

were sung in German. The first number in the once forbidden language was the famous Schubert 'Der Wanderer.' Into the singing of it Schumann Heink threw all of her glorious voice and all the feeling she possessed, and at its close the crowded house responded with an ovation. The singer completed her conquest by singing as encores the beloved 'Stille Nacht, Heilige Nacht,' and Schubert's 'Erlkoenig,' sung only as Schumann Heink can sing them. There was not a flaw in that tremendous voice as it rolled forth in its beauty, faithfully portraying all the varied emotions the songs demanded. In the many times the reviewer has listened to this great singer never was her voice or art more wonderful than it was yesterday."—*W. W. B. Seymour, San Francisco Bulletin, November 28, 1921.*

"Music Supreme — Mme. Schumann Heink Amazes Admirers by Her Singing at Philharmonic Symphony

"Mme. Ernestine Schumann Heink achieved one of the great sensations of her many local appearances yesterday with the Philharmonic Orchestra when she sang that most difficult aria and recitative, 'Now Vitella,' and 'Never Shall Hymen,' from Mozart's 'Titus.'

"Its demands are heroic, but the famous diva met every difficulty with a savoir which established her as no other work could as the veritable mistress of her art. In suavity of tone, in purity of intonation, in the facility and limpidity of the coloratura passages, and in the bravura of climaxes, the prima donna amazed and delighted her every hearer. In the lobby and the foyers, following her appearances, music lovers chanted in ecstatic praise her many points of excellence and those to whom she had been an idol for two or more decades declared unhesitatingly that her voice is as fine, as powerful and as true to-day as it was in great operatic appearances of a quarter of a century ago.

"Soft, sustained pianissimos, legato forte of astonishing power, and every note of the song, from its profound lower range to that of a high, dramatic soprano, were given with supreme art by the singer, who evoked her plaudits without end at the close of her solos.

"Later she sang the famous 'My Heart at Thy Sweet Voice,' from Saint-Saëns' 'Samson and Delilah,' once more enrapturing her tremendous audience with her melodic phrases and her fine portamento."—*Los Angeles, Cal., Examiner, November 5, 1921.*

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RECORDS

Spreading the Gospel of Music in Pennsylvania

John C. Freund Makes Three Addresses at Allentown, Pa., to 2000 Persons—Speaks at the High School, at the Rotary Club Luncheon and at a Banquet in the Evening—Is Accorded an Ovation When He Pleads for the Recognition of Our Own Home Talent on Its Merits, for the Establishment of a Ministry of Fine Arts and a National Conservatory of Music—His Plan for Free Music for the People Gains Immediate Acceptance and Action

ALLENTOWN, PA., March 4.—At the invitation of Professor Warren F. Acker who has the music at our high school in charge, John C. Freund came here to be present at the performance of Cowen's Cantata, "The Rose Maiden" and also to deliver a number of addresses, the result of which was summarized, in the course of an editorial, in the *Morning Call* as follows:

"Students, business men and musicians to the number of more than two thousand had yesterday what should prove one of the most inspirational messages ever received by them in the presentation of the case for music in American life by John C. Freund, editor of *MUSICAL AMERICA* and foremost American in the declaration for an enforcement of American independence in music."

Mr. Freund's first address on Friday morning was made at the High School before some 1,600 of the pupils. He was received by Principal Ham. After the usual morning exercises, Mr. Ham introduced Dr. Hollis Dann, State Supervisor of Music, who got a very hearty welcome from the students.

Dr. Dann's Eloquent Introduction

Dr. Dann, in the opening of his brief speech, said that he had various recommendations to make to the young people with regard to their musical life, which, however, he would defer till he came again, at a later time. On this occasion, he said he desired to confine what he had to say to telling them something of the man they were about to hear and who through half a century of devoted work, especially in the last decade or so, had, in his opinion, done more to advance the

cause of musical progress and culture in this country than any other person living.

The propaganda, said Dr. Dann, which Mr. Freund, the editor of *MUSICAL AMERICA*, had been making throughout the country had to his knowledge resulted in great benefit not only to those engaged in the musical profession but to all those who had the cause of American culture at heart. Going, as Mr. Freund had gone into over 100 cities, having already spoken since 1913 to half a million people and perhaps to as many of the high school students, and also through the press, he had reached a vast public to which he had given the results of his long and varied experience and had told in an inimitable manner of the value of music in all our human activities.

In his work he had made a point, continued Dr. Dann, of reaching the great business world, the newspaper world, the women's clubs, men and women in mills and factories as well as the musicians, music teachers and other professionals and thus he had pleaded the cause before hundreds of thousands who had never considered it seriously before. He had also been the means of bringing into the range of practical politics such vital questions as the establishment of a National Conservatory of Music and a Ministry of Fine Arts.

Mr. Freund Speaks at High School

When the applause, with which Dr. Dann's brief speech was received, subsided, the veteran musical editor got a warm reception which was, however, as nothing to that which greeted him at the close of his address which lasted over an hour and which it was said had broken the record, for most of the noted speakers who had come to the school had not been



Dr. J. Fred Wolle, Distinguished Conductor of the Noted Bach Choir of Bethlehem, Who Presided at the Banquet to Mr. Freund

able to hold the attention of the young people for anything like that period.

Mr. Freund, in the course of his address, laid special stress upon what music could do for a young man and also a young woman, as they started out in life. He showed how, if a young boy had a little talent as a singer or player, kept up his music, it would naturally bring him into social circles which he otherwise might not have been able to reach and

thus he would have opportunities of advancement in a business or professional career which would be denied to others.

In illustration of this, he instanced the case of Charles M. Schwab, head of the great Bethlehem Steel Works, and multimillionaire. He told how the late Andrew Carnegie, passing along one day had heard somebody playing a violin and being curious he found that it was a young lad. Becoming interested in the boy, he had given him a chance in the great Carnegie works which opportunity the lad had used so well that he had finally come step by step, to be one of Mr. Carnegie's most trusted lieutenants, later the head of one of the greatest industrial plants in the country and a great national character.

The Importance of Music

Mr. Freund then dwelt on the importance of music not merely as an art for the cultured few but as an aid to the home which is the basis of civilization. He took up its power to Americanize the foreign elements and particularly to do much towards stilling the unrest of labor which he said was largely caused by the monotony of the work in factories and industrial plants through the soul deadening influence of the specialized labor-saving machine, which had virtually reduced a man or woman to nothing more than a part of a machine. Through the introduction of music into the factory life, an entirely new situation was developed.

He paid a warm tribute to the teachers, whom, he said, he regarded as those who had an ideal and were among the great refining and ennobling influences of life. Their devotion could never be repaid.

[Continued on page 17]

Percy Rector Stephens'

Summer Teaching

Beginning June 28 and ending August 1, Mr. Stephens will conduct a summer session at the Chicago Musical College for vocal teachers exclusively. During the session there will be three weeks of open periods, at which time those enrolled will exchange the privilege of "Listening In." This will make many open periods in the day for observation. The benefit of hearing practical demonstrations each day will be of inestimable value, the teacher receiving not only his own lesson, but having the opportunity of observing theories expounded to others.

It is not Mr. Stephens' object to bring about a so-called "method" of teaching, to destroy personality, nor in any way to set aside the substantial things which the teacher has already established, but to stimulate and confirm ideas that are worth while, although they may not be clothed in the same technical terms.

The Round Table (Teachers' Conferences) on three Thursday evenings will not be in lecture form, but will be true conferences for exchange of ideas among the teachers.

Information concerning enrollment can be secured from the Chicago Musical College, Michigan Avenue, Chicago, Illinois.

CHICAGO MUSICAL COLLEGE

PRIZE COMPETITIONS

The Annual Competition for Prizes, held by the Chicago Musical College, will take place this season in Orchestra Hall, Saturday, April 29, at 8:15.

The CHICAGO SYMPHONY ORCHESTRA, CONDUCTED by FREDERICK STOCK, will play the accompaniments of the works that will be interpreted.

THE PRIZES

The following prizes will be competed for by advanced students in the Chicago Musical College:

Mason and Hamlin Grand Piano (value \$1850), offered by the Mason and Hamlin Co., Boston, Mass.

Conover Grand Piano (value \$1200), offered by the Cable Piano Co., Chicago.

Entire Musical Education (value \$500 to \$700), offered to vocal students by the Chicago Musical College.

Valuable Italian, French or German Violin, offered by Lyon and Healy, Chicago.

THE JUDGES

The Chicago Musical College gratefully acknowledges the co-operation of the following distinguished musicians, who have consented to officiate as judges at the competition:

FREDERICK STOCK

JOSEF LHEVINNE

Professor LEOPOLD AUER

HERBERT WITHERSPOON

NOTE

In response to many requests the Chicago Musical College has made arrangements with Professor Leopold Auer and Mr. Witherspoon, during their presence in Chicago for this competition, to hold a limited number of Consulting Examinations. In these Consultations advice will be given as to talent, course of study to be pursued, correction of existing faults, if any. Fee for consultation on application. Complete Summer Master School Catalog on request.

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626 South Michigan Boulevard

Allentown, Pa., Moves for Free Music After 2,000 Hear Eloquent Plea

[Continued from page 15]

"Service" the Slogan of the New Life

He made a strong appeal to the young people to the effect that their aim should not be money or position or even social advancement for themselves, but "Service." That was the slogan of the new life. He gave a number of instances to show how men in the professions and others starting out on their careers with the idea of service instead of making money, had, however, reached positions of great prominence and even wealth.

He complimented the young people and Professor Acker on the splendid performance of Cowen's Cantata the night before and said that not only the chorus but the orchestra had done so well that he felt it his duty to tell them that there were very few schools in the country that could compete with them.

He spoke of the new world that they were coming into, through the general overturn created by the great war and said that while they would enjoy greater advantages than their immediate forefathers had, at the same time they would have greater responsibilities.

Need of Devotion to the Cultural Influences

He emphasized the need of devoting sufficient attention outside their regular studies, to the cultural influences. These he believed would, in the future, be the guiding forces to make the world better, cleaner and more sane.

During his speech, he was frequently interrupted by applause. His humorous stories were received with great hilarity. Before he spoke, Professor Acker led the young people in a number of choruses, which were very effectively rendered. He also led them in one of the national airs at the close of the address.

Guest of the Rotary Club

At midday, Mr. Freund was the guest of the Rotary Club, where he was welcomed by President Brown. Among the guests on this occasion were Dr. Hollis E. Dann, Dr. J. Fred Wolle, of the celebrated Bethlehem Bach Choir, Mayor James Eckel of Bethlehem and Professor Prescott, conductor of the Arion Club.

The president called on Professor Acker to introduce the chief speaker and guest. Mr. Acker referred in eulogistic terms to the veteran editor and what he had accomplished and how very sincerely his visit to Allentown was appreciated by the musicians and teachers. He said Mr. Freund had done more than any other to cultivate a love for music and raise that great art to the highest possible standard.

At the opening of his address, Mr. Freund got a hearty laugh by telling the 250 members and their guests that they did not sing half as well as their own children did the night before. He then briefly sketched the difference between the musical situation in this country but a few decades ago and what it is today. He urged the importance of business men getting behind those who were endeavoring to introduce music into the community on broader lines than it had been hitherto. He urged the Rotarians to get squarely behind Professor Acker and back him in the splendid work he was doing.

He told how calls had come to him to go out and tell the story of the wonderful progress we have made, not only in musical knowledge and culture but in our musical industries, which it should never be forgotten were back of our musical life.

In discussing the present situation, he said that just as the time came when we declared our political, later our industrial and finally our financial independence, so the time had come for us to declare our artistic independence and for this we had to look largely for support to the business men who had perhaps not considered the value of music in the home, in our civic and national life sufficiently to be interested.

Tribute to Dr. Wolle

In speaking of the inspired leaders of music in the country, dead and living, who had done so much, he paid an eloquent tribute to Dr. J. Fred Wolle, the noted conductor of the Bethlehem Bach Choir. Dr. Wolle, he said, had become a national character through his devoted work and distinguished service to music. He spoke of the need of men and also

women getting together in these trying times. Of this spirit, the Rotary clubs in the country were a splendid example. They showed appreciation of the need of recreation, the need of getting away from the humdrum, the monotony of business life and business affairs. He told a number of humorous and pathetic stories to illustrate the influence of music upon business men and upon business. He then discussed the value of community singing, the value it was to any town that maintains such a body.

He told of the effort to introduce music for the masses not only in New York but in places like Denver, far out West, Portland, where free concerts for the people were part of the civic life. He urged the business man to remember that something must be given the working men now that the saloon had been abolished and the country had gone dry.

Free Music for the People

He urged them particularly to start a movement for free music for the people in the schools in the winter and in the parks during the summer. He spoke also of the futility of erecting a memorial arch in honor of the soldier and sailor dead. What was needed far more was a fine auditorium for concerts and other musical performances, besides the good one they had at the High School.

He said it had been customary to regard the business man as devoted purely to a hunt for the dollar yet if the truth were told, business men were animated with a wonderful idealism for it took idealism to dream out a great skyscraper, a great department store, a trans-continental railroad, a splendid depot, and it took idealism on the part of those who invested capital in such undertakings.

He made a strong plea that business men often anxious about the wage question should remember that one basis could be established against which no valid argument could be urged and that basis was such wages paid to a competent man as would enable him to marry, raise a family in a comfortable home. If he could not do that, the civilization of the country which was impotent to give him such a return for his work, amounted to nothing.

He predicted that the coming cleavage in this country would be between the workers and the slackers. He wound up by saying that the United States will show that democracy is not a fake or a farce, and that there is room here for reformers but not for Bolsheviks or anarchists; that we are going to demonstrate to the world the American ideal, which was to preserve the sanctity of human life, the sacredness of womanhood and motherhood, the honor and dignity of labor, whether of hand or brain.

"The great heart of the American people," he said, "beats true. The great brain of the American people will function clearly and wisely. We are still crude in many respects and we are open to criticism. We are still composed of varied elements, many of them unamalgamated, but we have one great thing to offer, namely, opportunity. We have not yet attained the brotherhood of man, but we are on the road. We have the United States of America. Soon we will have the United States of the World."

Compliments State of Pennsylvania

In the course of his address Mr. Freund paid the state of Pennsylvania a great compliment. He said that it is in the very forefront in this country in having mapped out a comprehensive plan, with an organization to back it, to introduce better and more music in every community in the state. He referred to the fact that former Governor Brambaugh was the first governor of a great state to issue a proclamation with reference to music. He paid a splendid tribute to Dr. Dann, who had come from Cornell University, having been selected by the state of Pennsylvania to organize the movement for more and better music.

At the close of his address, Mr. Freund received long continued applause and a rising vote of thanks. He was congratulated, personally, by many of the members present.

Music was furnished by a trio from the High School orchestra, consisting of Carlyn Smith, violin; Ruth Sipple, harp, and Gerald Reinsmith, flute.

Banquet at the Allen Hotel

That night at six o'clock, some 150 musicians, music teachers and their

guests assembled in the large dining hall of the Allen Hotel, to meet Mr. Freund who was the guest of honor. Professor J. Fred Wolle, head of the Bach Choir, presided.

Here Mr. Freund got a great welcome being introduced by Professor Wolle in a few eloquent words, in which the veteran and distinguished musician said that Mr. Freund's visit had been an inspiration to him personally. He would go back to Bethlehem with new courage and a new purpose.

Musicians Should Get Together

In the opening of his address, Mr. Freund urged the musicians to forget their difficulties, to forget that they were competitors, to realize that they had a common interest, that their real enemy was the indifference of the great mass of people, not only to their calling but to them, that they had to meet the age long prejudice of the old Calvinistic influence which had no use for music, drama or the arts. It was time that they got together and stood together.

He took up the need of licensing the teachers of music, especially the vocal teachers, pointing out that the doctor, the lawyer, even the plumber and chauffeur, must have a license but the vocal teacher has only a license to ruin the throat of a pupil or take money away from good teachers.

Need of a Minister of Fine Arts and a National Conservatory of Music

He discussed the question of a Ministry of Fine Arts in the national government which he said was of importance as we were the only country which gave no official recognition to music and the arts, one of the results of which was that it was still considered by many a necessity to go to Europe for a musical education, the consequences of which in thousands of cases had been disastrous. The time had come, he said, for us to stand up for our own music teachers, singers, players, composers but, of course, on the merits. The older nations had always done this.

He discussed the relations between the professional musician and the press and said that while musicians expected everyone of their activities to be recorded by the press, they rarely thought

of using the tremendous opportunity the press gave by advertising, especially in the columns of their local papers.

Foundation of Music Must Be in the Public Schools

With regard to the effort made in many places to make a community musical by injecting a symphony orchestra into it as you would a serum, he said that while the cultural value of a symphony orchestra could not be overestimated, in many places its coming was premature. In the first place, it was necessary to build the proper foundation which could only be in the public schools, then build on that with free concerts for the people, with community choruses; then build on that with various musical organizations. Then when a large music loving public had been developed, as the crown and apex, the symphony orchestra had its proper place and sphere. He told a number of humorous stories to illustrate the futility of trying to suddenly introduce to the unprepared community the music of the masters.

He urged those present to use their influence for the betterment of church music and particularly to sustain those who are trying to enlarge and improve the scope of music in the public schools, to support every worthy musical endeavor, to induce their pupils to patronize the concerts of visiting artists and thus become vital factors in the musical activities of Allentown and the surrounding cities. Long continued applause greeted the close of his address.

He was followed by Mildred Kemmerer, Superintendent of Music in the grade schools, who spoke of musical instruction in the public schools. The next speaker was Percy B. Ruhe, editor of the *Morning Call*, who gave an eloquent appreciation of Mr. Freund's work as a propagandist for musical culture. Professor James W. Prescott spoke in a very interesting manner of the development of music in this community during a quarter of a century. Earle D. Laros, well known pianist of Easton, described the musical development of the Lehigh Valley and prophesied for the future. Professor Warren F. Acker expressed the thanks of the musicians to Mr. Freund for his visit to Allentown.

Among the musicians present were:

[Continued on page 19]

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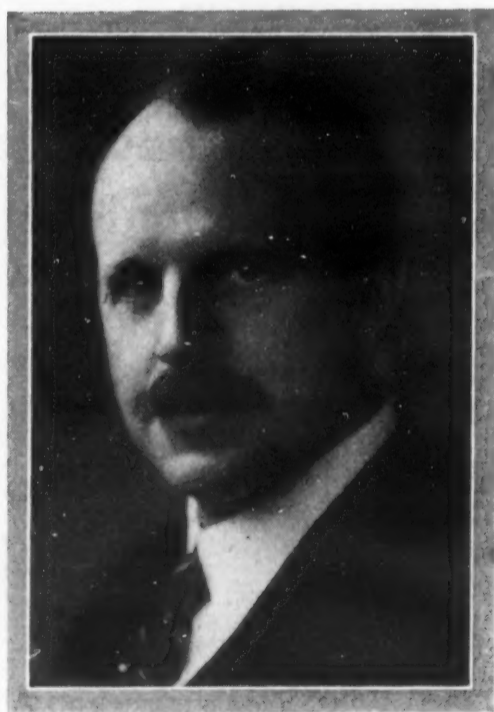


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[Continued from page 17]

Mr. and Mrs. Warren Acker, Mr. and Mrs. Raymond Horlacher, Mr. and Mrs. C. A. Leyendecker, Mr. and Mrs. Stanley Messinger, Mr. and Mrs. Elmer J. Faust, Mr. and Mrs. E. H. Fromm, Mr. and Mrs. James DeGroot, Mrs. Howard Adams, Mrs. Ray Bensinger, Mrs. Harold Marks, Mrs. Charles O. Hunsicker, Mrs. William Rees, Mrs. Walter Scheidt.

Misses Margaret Beary, Dorothy Butz, Marion Courtright, Elizabeth C. Cobb, Marjorie Cheesborough, Elsie and Rosetta Donecker, Kathryn Egan, Elsie Gruger, Pauline Schaadt, Mildred Kemmerer, Louise Lerch, Mae A. Ruhe, Blanche Snyder, Carlyn Smith, Ruth Sipple, Meda M. Vogenitz.

Messrs. Earle D. Laros, Frank W. Sanders, J. Fred Wolle, James F. Prescott, Daniel G. Knauss, E. H. Berryman, Charles W. Davis, Paul J. Dotterer, Herbert Gerner, Charles H. Kline, Carl

Sipple, T. Edgar Shields, Norman Sanders, C. E. Genser.

While Mr. Freund was here, Warren Schaadt, tenor, and a student of the High School, took him out in his car to visit the Lehigh University, to Bethlehem and through some of the surrounding towns.

As an immediate result of Mr. Freund's visit it was resolved to call a meeting to take steps to carry out his plan of free music for the people in the shape of concerts in the parks in the summer and in the school auditoriums in the winter.

STANLEY MESSINGER.

Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, has been engaged to sing in Bridgeport, Conn., on March 31 and in Brooklyn on April 1.

Paul Althouse, tenor of the Metropolitan Opera Company, has been booked to sing at the Evanston, Ill., festival, on May 29.

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"Perfect Interpretation."

"His work is coloured with the
seriousness and depth of life."

"Impassioned player."

"Runs the length of possibilities
in 'cello playing."

"Amazing performance."

"In the greatness of his tone, his musicianship, his fresh enthusiasm, Mr. Gérardy stands apart from the other 'cellists of the day."

Allentown High School Students Sing "Rose Maiden"



Chorus and Orchestra Recruited from High School Students of Allentown. The Photograph Was Taken After a Recent Performance of Cowen's "Rose Maiden," in Which the Students Were Aided by Local Artists as Soloists

ALLENTOWN, PA., March 11.—Cowen's cantata, "The Rose Maiden," was given here on Thursday, March 2, by a chorus of 200 high school young people with an orchestra of sixty-five also drawn from the members of the school, under the direction of Warren F. Acker, who has been the conductor for five years.

The performance, which was given before a house crowded to the doors, was of such a high order as to be memorable. One distinguishing feature was that Louise E. Lerch, soprano; Frances M. Trexel, contralto; Dr. John W. Noble, tenor, and Errol K. Peters, baritone, were all local people, graduated from the school.

The attack and precision with which the chorus sang were particularly notice-

able in the number, "Tis Thy Wedding Morning," which was so finely given as to make necessary an encore in response to the continued enthusiastic applause of the audience. Many prominent musicians and music teachers who live in Allentown and some who came from Bethlehem and Easton were present. They were all unanimous in expressing their conviction that Mr. Acker had won a deserved triumph.

The ladies of the chorus were all in white which added to the attractiveness of the picture. The boys were elevated at the rear of the platform.

Miss Lerch, soprano, now a soloist in a large Presbyterian church in Pittsburgh, sang her numbers with fine spirit and notable musicianly understanding. She has a pure tone and a clear, vibrant voice which carries well.

Miss Trexel, contralto, daughter of Superior Court Judge Frank M. Trexel, also has a fine voice which she knows how to use to advantage and has evidently been well trained.

Dr. Noble, the tenor, was unfortunately handicapped by a cold and so had to omit one number. Nevertheless, he proved that he had a fine voice and despite all his disabilities, carried his part of the program through with commendable ability.

Errol K. Peters, the baritone, has a

very beautiful and very musical voice. His diction is unusually good. He sang his numbers with so much spirit and with such a good quality of tone as to elicit unstinted applause as indeed did the other soloists. He has a fine presence and should make a notable success in concert or oratorio.

The duets and trios were all well given. As for the orchestra, it did so well as to place itself very high in the ranks of such school organizations.

At the close of the cantata, the chorus, orchestra and soloists remained seated for the flashlight photograph reproduced above. While the group was being arranged, they sang a number of choruses, college songs and thus made a demonstration which was perhaps even of greater value than their singing in the cantata for they showed that they had acquired a positive love for music and songs rare among school organizations.

There were a number of notables in the audience. Among them were Dr. Hollis Dann, State Supervisor of Music, who came on especially for the occasion; James Prescott, the veteran conductor of the Arion Society, who came from Philadelphia; Dr. Wolle, the conductor of the famous Bach Choir at Bethlehem, Pa., and John C. Freund, editor of MUSICAL AMERICA, who came from New York to hear the cantata



Warren F. Acker Who Directed the Performance of Cowen's Cantata

sung. These and others were guests of the conductor. All were loud in praise of the excellence of the performance. STANLEY G. MESSINGER.

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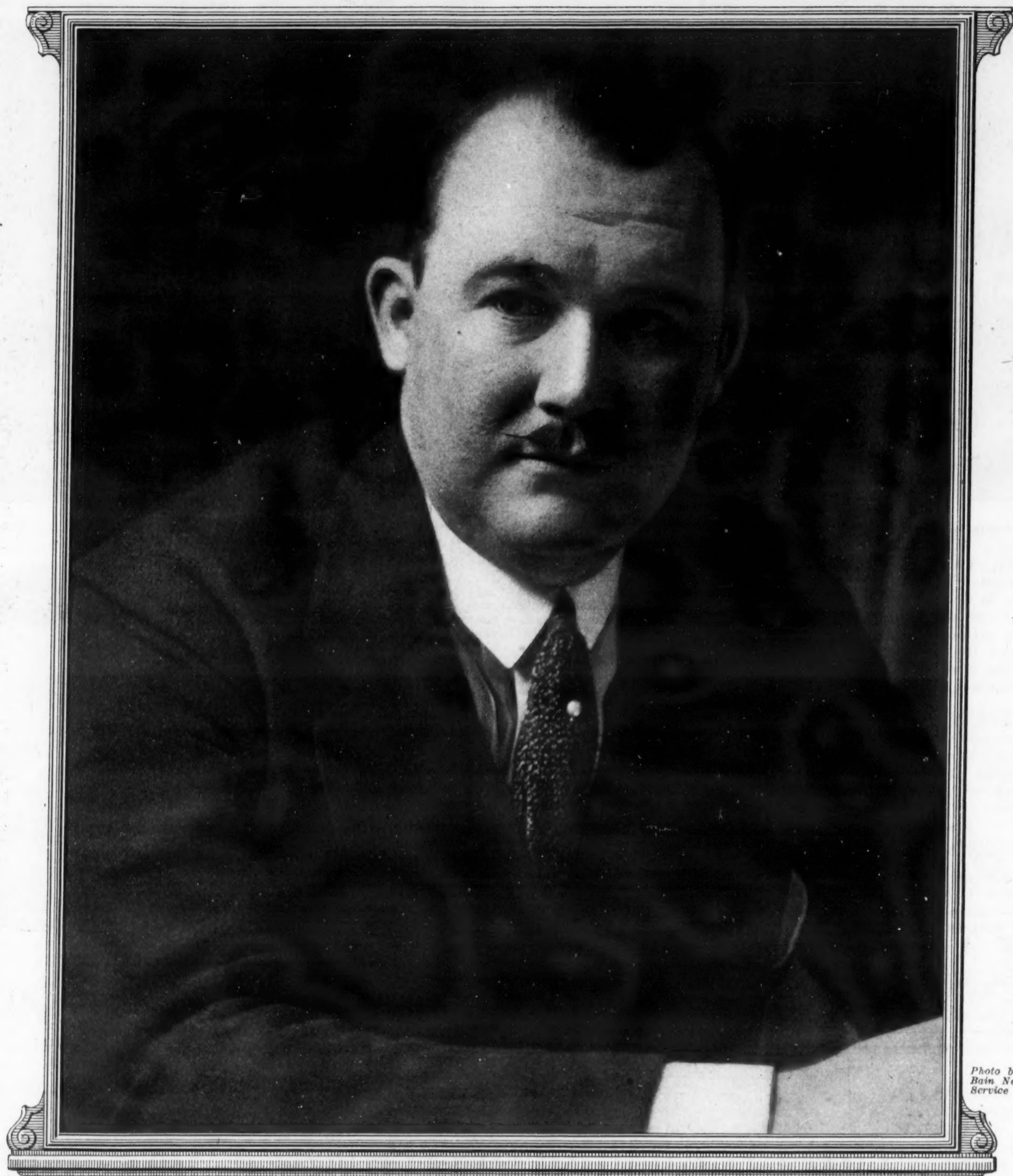


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Victor Talking Machine Co., Camden, N. J.

The Most Attention Paid to Any New Singer This Season Was Given to the Lyric Coloratura



Photo by David Berns

MARGUERITE WHITE

at her recital

Carnegie Hall, February 24th
when she was assisted by

GENNARO PAPI

and the

CHAMBER MUSIC ART SOCIETY

and the

JOHN WENGER STAGE SCENICS

Not only did Marguerite White break all traditions in her method of presenting herself, not only did she sell out two-thirds of the house—but the critics gave her more attention than most singers—than all the newcomers. They made among other things the following statements (full articles on request):

NEW YORK TRIBUNE, Feb. 25.

She has a remarkably pleasing voice; combining strength without apparent effort, with a clear, smooth tone, especially pure in its high notes. Coloratura passages were sung with ease and finish.

EVENING MAIL, Katherine Spaeth, Feb. 25.

Her voice is a light, flexible one, easily produced, and extremely pleasing. Miss White displayed a limpid coloratura, but she was most effective when she used her purely lyric tones. She is a pretty young woman, winning and unaffected. . . . Deems Taylor's "The Rivals," piquant and whimsical, had distinction.

EVENING GLOBE, Pitts Sanborn, Feb. 25.

Miss White revealed a high fresh voice, naturally flexible, and a delightful feeling for grace in song. . . . For one thing there was scarcely the suspicion of a diaphragm in her vocal mechanism!

EVENING TELEGRAM, Feb. 25.

She has a lovely voice, even and flexible.

EVENING SUN, Gilbert Gabriel, Feb. 25.

Miss White displayed spontaneity of style, a graceful coloratura ability and an intimacy of appeal. . . . Accompaniments of every artistic variety accompanied her concert at Carnegie Hall.

EVENING WORLD, Frank Warren, Feb. 25.

. . . she did not require all the unusual stage decorations to show a voice that is better than the average.

NEW YORK HERALD, Feb. 25.

. . . disclosed a good voice, a scale even in the lower and medium registers and much ease of manner.

THE WORLD, Deems Taylor, Feb. 25.

Good tones throughout, excellent at the top. . . . in smoothly flowing lyric passages the effect is splendid. . . . fine natural equipment.

CHARLES D. ISAACSON—EVENING MAIL, March 1.

. . . an American Galli-Curci!

MUSICAL COURIER, Mar. 2.

. . . she revealed a voice of a naturally sweet quality, clear and sympathetic, which she used for the most part with good effect.

MUSICAL AMERICA, Mar. 4.

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City Newspaper Starts Free Concerts—"Mireille" Sung by Students

By W. J. Bryans

TORONTO, CAN., March 11.—A most cordial reception was accorded Dame Clara Butt, contralto, when she appeared here in a series of two concerts on March 2 and 3, under the local management of I. E. Suckling. A huge audience, overflowing the regular seating space of Massey Hall and making use of the platform, attended the first concert. In a program with a popular appeal, Dame Butt again manifested the art which delighted Toronto hearers when she appeared here several years ago. Kennerley Rumford also sang admirably on both evenings. The violin solos of Mr. Melsa were an additional feature of interest and he was recalled several times. The work of Grace Torrens as accompanist was excellent. When Mr. Rumford sang Miss Torrens' "Sea Volunteer's Song" on the opening night, she had to return to the platform to acknowledge the applause.

Geoffrey O'Hara, tenor, was guest-artist at the Good Music Concert given at the Oakwood Collegiate Hall on March 2, when he delighted the audience with an impromptu talk on composition. Carlos Buhler, pianist, played some excellent numbers. The concert was one of the series given in aid of good music, and promoted by the *Daily Star*. This was the seventh concert held in the district. These concerts, which are all free and at which the artists give their services free are now being given in four centers.

Mr. O'Hara was heard in recital before an appreciative audience at Jenkins Galleries that afternoon, under the auspices of the Women's Musical Club, and presented an interesting group of his own songs. Cecil Figelsky, violinist, was assisting artist. Accompaniments were played by Eva Goodman and Ferdinand Fillion.

A fine performance in concert form of Gounod's opera "Mireille" was given at the Oakwood Collegiate Institute by artists from the Carboni studio, on March 1. Those who took part in the production included Catherine Robinson, Georgia Watts, Elsie White, Henry Lightboom, Charles Rigby, Joseph O'Meara and W. R. Curry. All the singers acquitted themselves with distinction. The performance was witnessed by a large audience. A short explanation of the opera was given by A. J. Telton.

The annual concert of the Victoria College Orchestra, conducted by Frank E. Blachford, was given on March 3 at Convocation Hall. The auditorium was well filled and a delightful program was given. The orchestra comprises forty-four players. The assisting artists were Isabel Campbell, pianist, and Frank Oldfield, bass, both of whom were applauded. Ada Davis Oldfield, accompanist for Mr. Oldfield, played with taste and judgment.

A delightful recital was recently given at the Central Technical School by Georgina World, soprano, and Anna Weir, contralto. The artists presented effectively an interesting group of songs. They were assisted by George H. Graham at the organ and J. Madorsky, who played several violin obligatos. Herman Fowler acted as accompanist. The proceeds were devoted to the memorial organ fund of the school.

Fritz Zimmerman and Marcelle Grandville, Swiss yodellers, appeared in recital at Massey Hall on Feb. 28, in an interesting program. The singers gave both solo and duet numbers and were enthusiastically recalled. The second part of

the program, given in Swiss costume, comprised a number of Swiss folk-songs. The Association Orchestra of the Central Y. M. C. A., comprising some sixty players under the leadership of A. P. Howells, gave a pleasing program at a community concert at Jesse Ketchum School recently. Before the concert the conductor gave an explanation of the different instruments of the orchestra. Vocal numbers were given by Roberta Heron, contralto, and Violet Murray, soprano. Community singing was led by W. Carey Foster.

The Toronto Welsh Choir was heard to advantage at a concert in Earls Court Methodist Church recently. The artists who assisted included Mrs. P. Williams, Mrs. Ralph Jenkins, Margaret Lewis, Messrs. H. Evans, Z. Thomas, J. Williams, G. Walsh, R. Williams and D. Raitblait, violinist.

J. M. Sherlock of Toronto conducted the Whitby Choral Society in its successful annual concert on Feb. 28.

Harvey Robb, organist, has been appointed musical director of Northern Community Church. Mrs. Frances Stokes has been chosen as assistant organist.

J. Campbell McInnes Sings in Guelph

GUELPH, CAN., March 11.—J. Campbell McInnes of Toronto, baritone, sang under the auspices of the Presto Musical Club at Dublin Street Methodist Church on Feb. 28, to a capacity audience. Early English songs; English, Irish and Scotch folk-themes; Bach songs, melodies of the romantic period, and numbers by modern British composers, made up an attractive program, and Mr. McInnes invested it with great interest by his artistic singing. Reginald Stewart of Toronto was the accompanist.

Paris Publisher Issues Chamber Music in Sets

Maurice Senart, Paris music publisher, through his New York representatives, the Fine Arts Importing Corporation, announces the publication of "La Musique de Chambre," a review of modern and hitherto unpublished music. The review is to appear half-yearly in sets, each comprising some 600 pages of music for piano, piano and voice, piano and violin, piano and cello, trios, quartets, etc. Three-quarters of the music is selected from unpublished modern works and the rest is taken from old works, copied from manuscripts or from old original editions.

Hempel in Last N. Y. Recital of Season

Frieda Hempel will give her fourth and last New York recital of the season in Carnegie Hall Tuesday evening, March 21. On this occasion, Miss Hempel will present a request program.

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Will devote more time to this branch of her great art next season, appearing with the Opera Company in New York only from November to February. Fall dates up to November now booking; February-March Pacific Coast tour; en route dates in connection with this tour and for remainder of season also booking.

THE NEW YORK PRESS HAS RECENTLY ACCLAIMED EASTON UNANIMOUSLY IN LEADING RÔLES AT THE METROPOLITAN AND IN CONCERT:

As Isolde in "Tristan and Isolde" at the Metropolitan Opera House on Feb. 23.

"THE PERFORMANCE DIFFERED LARGELY FROM THE TWO PREVIOUS ONES BECAUSE OF THE IMPORTANT FACT THAT MME. FLORENCE EASTON SANG ISOLDE. HER PORTRAYAL OF THE IRISH PRINCESS WAS AGAIN WHOLLY LOVELY. HER FINE SKILL IN USING HER VOICE AND HER ABILITY TO TAKE CORRECTLY THE HIGH NOTES, TOGETHER WITH HER ADMIRABLE INTELLIGENCE IN ACTION, SERVED TO PRESERVE THE CORRECT INTERPRETATION OF THE RÔLE."—W. J. Henderson, New York Herald, Feb. 24, 1922.

"IT WAS A WISE MOVE ON THE PART OF THE METROPOLITAN MANAGEMENT TO RESTORE FLORENCE EASTON TO THE PART OF ISOLDE IN WAGNER'S 'TRISTAN.' IT SUITS MME. EASTON ADMIRABLY—HERS IS A VIOLIN VOICE, A TRUE SOPRANO—AND SHE HAS REPEATEDLY SUNG IT HERE, AS SHE DID AGAIN LAST NIGHT, TO THE SUPREME SATISFACTION OF CONNOISSEURS."—Henry T. Finck, New York Post, Feb. 24, 1922.

"FLORENCE EASTON HAD HER TURN AT WHAT MANY CONSIDER OPERA'S GREATEST FEMALE RÔLE, RESERVED FOR THOSE SOPRANOS WHO HAVE CROSSED THE VOCAL RUBICON. MISS EASTON SANG WITH MUCH BEAUTY OF TONE AND EXPRESSION THAT LASTED RIGHT THROUGH TO THE FINAL 'LIEBESTOD.'"—Frank H. Warren, New York Evening World, Feb. 24, 1922.

As soloist for the second time during the season with the New York Symphony Orchestra on Feb. 18 and 19.

"THE MOST NOTABLE FEATURE OF THE CONCERT BY THE SYMPHONY SOCIETY, IN RESPECT OF EXCELLENCE OF PERFORMANCE, WAS THE SINGING BY FLORENCE EASTON OF THE SCENE AND AIR FROM WEBER'S 'OBERON' AND THE DYING SONG OF ISOLDE FROM WAGNER'S LOVE DRAMA."—H. E. Krehbiel, New York Tribune, Feb. 20, 1922.

"THE SOLOIST WAS FLORENCE EASTON, WHO SANG 'OCEAN, THOU MIGHTY MONSTER' IN ADMIRABLE STYLE, WITH SPLENDOR AND POWER OF VOICE, WITH IMPOSING BREADTH AND FINISH OF STYLE, WITH A DICTION THAT MADE EVERY WORD INTELLIGIBLE. THE AIR IS ONE OF THE PROBLEMS THAT IT IS GIVEN TO FEW ARTISTS TO SOLVE. WHAT MISS EASTON DID WITH IT IS ENOUGH TO PUT HER IN A RANK BY HERSELF. SHE FOLLOWED WITH A PERFORMANCE OF THE 'LIEBESTOD,' FROM 'TRISTAN AND ISOLDE,' THAT WAS EXTREMELY FINE."—Richard Aldrich, New York Times, Feb. 20, 1922.

"FLORENCE EASTON THRILLED THE AUDIENCE BY HER SPLENDIDLY DRAMATIC SINGING OF WEBER'S 'OCEAN' ARIA AND THE 'LOVE DEATH,' FROM 'TRISTAN.' LOVERS OF WAGNER'S MUSIC ARE LOOKING FORWARD TO HER ISOLDE AND SIEGLINDE AT THE METROPOLITAN THIS WEEK."—Henry T. Finck, New York Post, Feb. 20, 1922.

As Kundry in "Parsifal" at the Metropolitan Opera House on Jan. 1, and as Sieglinde in "Die Walküre" on Feb. 25.

"'PARSIFAL' CAME BACK TO THE METROPOLITAN YESTERDAY, TO BE SUNG BY A CAST EXCEPTIONAL IN ITS KUNDY. THIS WAS FLORENCE EASTON, IN WHOSE VOICE AND ART, BEAUTY AND REPOSE THE AUDIENCE FOUND MUCH TO ADMIRE."—Gilbert Gabriel, New York Sun, Jan. 3, 1922.

"MME. EASTON WAS A SIEGLINDE, WHO GAVE CONTINUAL DELIGHT. SHE BROUGHT TO HER IMPERSONATION FINE INTELLIGENCE, WARM FEELING, WHOLLY ADEQUATE VOICE, SOUND MUSICIANSHIP AND INTELLIGIBLE TREATMENT OF THE TEXT. ALL THAT SHE DID WAS RICH IN BEAUTY. THE OFTENER SHE APPEARS THE MORE THOROUGHLY DOES THIS DISTINGUISHED ARTIST IMPRESS UPON THE PUBLIC HER EXCEPTIONALLY GREAT QUALITIES."—W. J. Henderson, New York Herald, Feb. 26, 1922.

"FLORENCE EASTON WAS SIEGLINDE. SHE WAS THE CHARACTER. SHE HAD DIGNITY, WOMANLINESS, BEAUTY, AND HER SINGING WAS MAGNIFICENT, WITH TONE SERVING ITS FINEST PURPOSE, NAMELY, OF INTENSIFYING THE TEXT. MISS EASTON SANG WITH A MULTI-COLORED RANGE OF EXPRESSION, FROM THE QUIET EFFECTUAL DELIVERY OF NARRATIVE TO A FULL-THROATED, PASSIONATE OUTBURST. YET NO MATTER WHAT THE TEMPTATION MIGHT BE, SHE NEVER RESORTED TO STENTORIAN METHODS, NEVER ALLOWED HER SINGING TO PASS THE BOUNDS OF TRUE LYRIC EXPRESSION."—William B. Murray, Brooklyn Eagle, March 5, 1922.

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NEW ORLEANS MAN MAY AID SYMPHONY

Louisiana Guarantee for Tri-State Orchestra Expected from Unknown Donor

By Helen Pitkin Schertz

NEW ORLEANS, March 13.—The financial backing necessary to meet the share of New Orleans in the project to establish a permanent symphony for Georgia, Louisiana and Alabama, may be forthcoming from a leading citizen of New Orleans, who wishes his name withheld.

This statement was made by Cora Mayer, president of the New Orleans Philharmonic Society, in outlining the plans for the symphony at a tea recently given for prominent musicians and musical leaders of the city, at the Grunewald Hotel by the president of the Louisiana Federation of Music Clubs, Anita Socola Specht.

These plans, suggested by the South Atlantic District of the Federated Clubs were explained in a message from Atlanta, Ga., published in *MUSICAL AMERICA* on Feb. 18.

Miss Mayer, in the course of her address, stated that there was little prob-

ability that New Orleans could raise the \$100,000 necessary to form an orchestra for New Orleans alone, but that if expenses were shared with Birmingham and Atlanta, the amount for New Orleans would be reduced to \$40,000, and she expected the financial backing necessary might be forthcoming from one of the leading citizens who was much interested in the proposition.

It was announced by Miss Mayer that a meeting had been called for March 16 in Birmingham, at which representative musicians of the three cities would formulate plans for the orchestra to play two months of each year in these cities.

NEW CLUB FOR MEMPHIS

Apollo Singers in First Concert—Roselle and Crimi Acclaimed

MEMPHIS, March 11.—The Apollo Club, the latest addition to local singing organizations, gave its first concert at the Goodwyn Institute on Feb. 26, and began its career auspiciously. Though the weather was bad, a large audience warmly greeted the club, which is composed of male singers, conducted by John B. Vesey, choirmaster of Grace Episcopal Church.

Anna Roselle and Giulio Crimi were the artists at the Beethoven Club con-

Mrs. Specht read the report of the work accomplished at the last convention of the National Federation of Music Clubs in June, 1921, at Davenport, Iowa, which she attended as president of the Louisiana Federation, and as performing artist. This was the first time that Louisiana was represented at the national convention.

Mrs. Specht also gave an outline of the aims of the Federation, saying that its three main purposes were to make America the center of the musical world, to make music useful in civic life, and to promote and develop American musical art.

cert on March 2, Mme. Roselle substituting on short notice for Jeanne Gordon. Mme. Roselle's most popular numbers were her arias from "Tosca" and "Bohème," and her duet from "Aida" with Mr. Crimi. The tenor was also well received especially in the Donizetti aria, "Una Furtiva Lagrima." Frederick Bristol was accompanist. Several encores were given.

GEORGE WILLIAMSON.

New President for Nashville Symphony

NASHVILLE, TENN., March 11.—Charles Mitchell, a prominent young business man, was elected president of the Nashville Symphony on Feb. 27, in place of Dr. George Pullen Jackson, who resigned.

A. S. W.

Rosa Powell, Southern Contralto, Married to Skjold Peter H. Larsen



Photo by E. F. Foley, N. Y.

Rosa Powell

Rosa Powell, the young Southern prima donna, who was not long since acclaimed when on concert tour with Giovanni Martinelli, tenor of the Metropolitan Opera Company, was recently married to Skjold Peter Harry Larsen. Mr. and Mrs. Larsen went on their wedding trip to Palm Beach, and afterward traveled through Florida, and visited the bride's father, W. C. Powell, and Mrs. Powell, in Jacksonville. Mrs. Larsen, while at Palm Beach, sang at the Everglades Club, and was warmly applauded.

Henry P. Cross Resigns from Augusta Musical Association

AUGUSTA, GA., March 11.—A shock to both chorus and audience at the joint concert of the Augusta Musical Association and the Music Department of the Augusta Women's Club on the evening of Feb. 20 was the announcement of the resignation of Henry P. Cross, organizer and director of the association, who leaves Augusta on March 15 to take up duties at Sharon, Conn. Mr. Cross has been a leader of musical activities in this city for the past two years. Rudolph Jacobson, violinist of the Savannah Music Club, was soloist at the concert, giving a finished performance. The Musical Association Chorus of fifty voices had the major part of the program, and its best numbers were: Choral Fantasia on "Carmen" by Clifford Page, and Galbraith's "Out of the Silence."

Pavlowa Visits Nashville

NASHVILLE, TENN., March 11.—Matinée and evening performances were given at Ryman Auditorium on Feb. 18, by Anna Pavlowa and her assisting artists, and two large audiences witnessed the ballets and divertissements. The "Magic Flute" with Mozart's Overture and the first act of Delibes' "Coppelia" were the principal ballets. Pavlowa herself did not appear as often as in former visits here, relinquishing the role of Swanilda to Hilda Butsova, but in "Snow Flakes" and in Saint-Saëns' "Swan" she exhibited the perfection of her art. Laurent Novikoff and M. Karavaieff were the two men dancers. Theodore Stier conducted the orchestra in his usual capable manner.

A. S. WIGGERS.

Lillian Croxton Sings in Florida

ST. PETERSBURG, FLA., March 11.—A recital was given by Lillian Croxton, coloratura soprano, in the large ballroom of the Hotel Huntington on the evening of Feb. 26. She was assisted by Aquiline's Venetian Orchestra and Anna Davenport, piano accompanist, in a program in which Donizetti, Handel, Mozart, Frank Grey and Frank La-Forge were represented. A large audience applauded the singer.

Cecil Fanning Heard in Charleston

CHARLESTON, S. C., March 12.—Cecil Fanning, baritone, gave a recital before the Charleston Musical Society on Feb. 19. The house was the best of the season and the singer was warmly applauded in an interesting program.

IDA GEER WELLER

Mezzo-Contralto

It is no exaggeration to speak of her performance as comparable to the interpretations of such acknowledged great artists as Culp and Gerhardt.—*Boston Globe*.

NEW YORK



PHILADELPHIA

Voice of fine quality, dramatic in color; interpretative artist.—*N. Y. Tribune*.

Powerful voice, pleasing tone; much of the poise of experience.—*N. Y. Sun*.

Taste, intelligence, musical feeling.—*N. Y. Times*.

Wide range; no hint of shortness of breath; emotional variety; finished artist.—*N. Y. Evening Mail*.

Good voice, skill, sincerity.—*N. Y. Evening World*.

Enunciates clearly; phrases with taste and skill; style not monotonous; dramatic sense.—*N. Y. Telegram*.

Style, good voice, technical skill, musical feeling.—*N. Y. Herald*.

Uses vocal equipment intelligently, especially in the art of song interpretation.—*N. Y. World*.

Ability to sing great variety of songs in charming and individual manner; beautiful, modulated voice; excellent musicianship.—*N. Y. Telegraph*.

BOSTON

Interpretations well considered; intelligent; good voice; liberal range; art.—*Boston Herald*.

Excellent upper voice; effective singing.—*Boston Transcript*.

Imagination, dramatic intensity, keen musicianship; intricate beauty of voice.—*Boston Globe*.

Beautiful voice; complete mastery; fine range; everything worth while.—*Philadelphia Record*.

Large tone, dramatic mood, refined intelligence.—*Philadelphia Public Ledger*.

Admirable ease, fluent expressiveness, calm demeanor, dramatic interpretation, versatile ability.—*Philadelphia Bulletin*.

Amazing range and color; clear and resonant tone thru the entire range.—*Philadelphia North American*.

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NEW YORK, MARCH 18, 1922

PARALLEL CARPINGS

WHEN one of the New York reviewers said, in disparaging a recent novelty at the Metropolitan, that if it had been written by an American, instead of by an Italian composer, "we would all be going about saying, 'I told you so,'" he may not have been quite fair either to this particular opera or to the American composer, but he did sum up only too truthfully the attitude of mind which persists with regard to American-made operas. Cadman's "Shanewis" had better music than some imported novelties; so had Hugo's "Temple Dancer." Without attempting here to enumerate again the various native works or to chronicle their dubious fates, it can be said that the "I-told-you-so" attitude has been fortified by their none too glorious history.

That it is by no means confined to this country, however, is to be gleaned from London reviews of a new English work, "The Two Sisters," by Dr. Cyril Rootham. In much detail, the British critics have pointed out that what Doctor Rootham has achieved is a cantata, much padded to take up the required space of time, and dressed up to look like opera. This sounds very much like some of our own American criticisms of American operas, as does the unsympathetic analysis to which the libretto of the English work has been subjected. Perhaps only in the case of "The Scarlet Letter" has an American composer had a subject that others are likely to turn over in their minds as possible material for a second work—and not a few of the most successful French and Italian opera composers, it is to be remembered,

utilized stories and texts that others had dallied with before them.

There is one apology made for the English composer, however, which cannot be advanced in behalf of his American contemporary. As one of the London reviewers pointed out, these have been lean years for opera in the United Kingdom, and it is not surprising that the British writer, compelled to live almost entirely in the atmosphere of concert music rather than opera, should compose accordingly, thus creating cantatas instead of operas.

The American composer is scarcely compelled to live in the atmosphere of the concert room. In New York he has before him the best opera in the world; in Chicago a close second; and, now that the Chicagoans are joining the Scotti and Gallo organizations in transporting opera from coast to coast, there is opera on the highways. Nor is America a country greatly addicted to the cantata.

Inability to find suitable subjects remains the great stumbling block. A good libretto given to any one of a half dozen American composers probably would be the best possible answer to this carping "I told you so."

MUSIC CREDITS GAIN GROUND

NO little satisfaction may be derived by advocates of college credits in music from a survey of the present status of music instruction in the schools of the country. Not that there is anything in the situation to urge the enthusiasts to rest from their labors. Progress often implies the necessity of more intensive work, but it also affords the encouragement necessary to those who have to face that work. There is assurance of progress in the recent report of the United States Bureau of Education. There is a record of accomplishment to give zest to further endeavors.

The importance of the recognition of music as a subject in which "entrance credits" may be conceded by the higher institutions of learning is evident. It is a big step forward from the conception of a piano or violin as a felicitous vehicle for the display of the gentle graces of some mid-Victorian miss; a view which, happily, has gone the way of the antimacassar. Music to-day is a much harder growth, and school credits are playing their part in the spread of musical appreciation. It is gratifying, therefore, to have the official declaration that 194 colleges now allow entrance credit in some form of music; that graduation credits for music courses in college are given by 232 institutions, the states of Illinois, Iowa, Kansas, Massachusetts, New York, Ohio and Pennsylvania leading in this; that 203 colleges offer the degree of Bachelor of Music; that 434 high schools give courses in "applied music." Here is a challenge to other schools and colleges.

The benefits of the credit system can be largely extended by the co-operation of music teachers outside the schools. Such co-operation is, indeed, imperative, if the highest results are to be obtained. Yet, if the situation in Cleveland can be accepted as typical, there are many outside teachers who fail to realize their responsibilities. The Ohio city has a liberal and progressive policy of musical education in the schools, but, according to the supervisor, the greatest difficulty to be encountered in utilizing the system of credits is found in the apathy of the private teachers. When this indifference is overcome, a further advance in music will have been achieved by the country.

EVEN the rate of exchange is affected by the importation of American jazz, according to a French writer who has been deploring its pernicious effects in his country. No tears will be shed on this side over the evident depreciation in the value of the French equivalent—those naughty and banal little café songs which used to get by the customs officers.

THOSE who criticized Mary Garden for taking her "daily dozen" while presenting for their delectation her characterization of *Salome*, now must admit that they were all wrong. An antiquarian has come forward with the results of his researches to show that the original *Salome* was not a dancer but an acrobat.

THE entire country will applaud the award of the Bok prize to Leopold Stokowski. Philadelphia has no citizen who brings more credit to the city's name.

Personalities



An Artist, a Manager and a Sheltering Palm: Myra Hess, English Pianist, and Jessica Colbert, Pacific Coast Manager, Photographed at the State Teachers' College, San Jose, Cal.

A cross-continental tour has been the achievement of Myra Hess, English pianist, now on her first concert visit to the United States. An anecdote is related of the artist's eagerness to see a palm tree in its native habitat, that is, outside a conservatory. The photograph presented above was therefore taken on the occasion of the pianist's visit to the State Teachers' College at San Jose, Cal. At the right is Jessica Colbert, local manager.

Sowerby—A quintet by Leo Sowerby, American composer, now holding an honorary fellowship at the American Academy in Rome, was recently performed in the presence of the Queen Mother at the Roman Philharmonic Academy. The work, scored for flute, oboe, clarinet, French horn and bassoon, is said to have been praised by the Italian critics.

Rea—A concert engagement recently took Virginia Rea, coloratura soprano, to the home of her ancestors. Miss Rea's great-grandfather, Thomas Davis, a cousin of Jefferson Davis, the President of the Confederate States, was born in Cumberland, Md., in 1789. The soprano's program in Cumberland was, therefore, given in an inspiring environment.

Dukes-Nevin—Sir Paul Dukes, formerly assistant conductor of the Imperial Opera in Petrograd, and head of the British Bureau of Intelligence in Russia during the late war, and now visiting the United States, was guest of honor at a banquet given recently at the Concordia Club in Pittsburgh. The noted guest after the dinner played the accompaniments for a group of Russian songs sung by Olive Nevin, soprano.

Parlow—The zeal of an interviewer from a college periodical almost prevented Kathleen Parlow from proceeding with her rôle of soloist with the student orchestra of Oregon Agricultural College at Corvallis recently. The journalist, in jotting down notes for the article, inadvertently used the back of a sheet from a score which the artist was to play. The important document was recovered in time to allow the concert to go on.

De Cisneros—A notable defense of civic opera was recently made by Eleanora de Cisneros, operatic mezzo-soprano, who sang the rôle of *Dahlia* as guest-artist with the Washington Opera Company recently. The artist declares it to be a privilege to assist in the development of opera in a community. Urging the establishment of civic opera associations, Mme. de Cisneros stated her belief that a National Opera House for America was a very real need.

Middleton—When Arthur Middleton, baritone, gave a recital recently in Omaha, his twelve-year-old daughter, Ruth, was conspicuous among the auditors. A musical endowment which runs through the family of which Mr. Middleton is the most noted member is said to be discernible in the talent of his daughter, who is a student of the Dundee School in the Nebraska city. Angie Middleton, sister of the baritone, is supervisor of music in the schools of Council Bluffs, Iowa.

Menth—Concerts have been given in almost every type of edifice, but the distinction of having given a piano recital in a newspaper office belongs to Herma Menth. The artist, during a recent visit to Sandusky, Ohio, for a concert engagement, was invited to inspect the plant of the *Star-Journal*, where she gave a program including her own arrangement of the Strauss "Blue Danube" Waltz for her guests. A souvenir of the event in the possession of the artist is an engraving of verses written about her playing by Molly Lee, music reviewer of the newspaper.



By
Cantus Firmus

Super-Recitals a la Barnum; Will It Come to This?

COMPETITION in recital-giving is pretty keen these days. To earn a five line perfunctory mention in the *New York Evening Telegram* or the *Morning Telegraph* it is only necessary for a budding basso or sprouting soprano to engage the Hippodrome, transform the stage into a Patagonian jungle, with a rising moon backdrop, a couple of tribes of picturesque native bandmen, a Russian ballet de corps—and the singer's recital is likely to get an excellent notice in the *Billboard* and *Our Dumb Animal Friends*. If the Ziegfeld Follies fashion in recital-giving persists we may overhear a conversation like this next year outside Aeolian Hall:

MISS MEZZO: How did your recital go last week, m'dear?

SOPRANO: Bah! Awful! I had everything fixed lovely; it was to be a real simple affair. The platform was set like an Egyptian scene, with the pyramids and a few sphinxes in the back. Everybody thought the rippling of the Nile looked too natural for anything. And the baby camels and the pair of elephants were too cute, although Jumbo, the elder of the elephants, did cause me quite a bother by trying to trample on Fred, my dear accompanist.

MEZZO: How was it, then, that the recital wasn't a complete success?

SOPRANO: That squeaky-voiced fright Minky Honk was responsible. She made her debut on the same evening, on purpose, of course, and what did she do? She hired the Polo Grounds and had the whole fifty acres made into a "garden of the moon." There were twelve massed brass bands and five symphony orchestras concealed under fantastic lunar foliage and in the center of the scene was a gigantic flowing fountain of myriad-colored waters, illuminated with countless lights. Mermaids arose from the pool bearing a huge shell. Out of this shell stepped Miss Honk, singing her first number. What could I do in the face of this spectacle, particularly as the recital was heralded by a flock of aeroplanes and airships which bombed every newspaper and weekly magazine office building with programs drenched in rare perfumes. What could I do, I ask you again? It isn't fair, I tell you. My recital only cost papa a little over \$38,600. But this hussy—! She spent \$460,500 for her debut, not including the claque.

MEZZO: Competition is h-l-l, isn't it, poor dear?

* * *

OUR estimable contemporary, the *Theater Magazine*, is doubtless edited under spirit control. This is too obvious, for on page 147 of the March issue we read that Cleofonte Campanini was responsible for the re-engagement of Pavley and Nemeroff for the Chicago Opera this year. We now have hopes that the late impresario will keep a friendly if ghostly eye on the company's Western tour.

* * *

AS long as some music reviewers persist in writing of "pianism" and vocalism, we respectfully submit: 'Cellism, Violinism, Sopranoism, Tenorism, Bassism, Flutism.

* * *

Critical Gems

[These excerpts from actual musical reviews are printed verbatim]

When this majestic woman, beloved of the world, appeared, there was a deep silence, almost breathless for a moment, and then prolonged applause burst forth so spontaneous it seemed as if the whole house was on tip-toe.

He was recalled again and again and his 'cello rang with notes as silver as a bell and then thundered with tones organ-like in their majesty.

This city is soundly assured of musical perfection whenever the Flonzaley group plays here and the audience gave continuous evidence of acute pleasure.

Robert Diplock's resonant vocalism was listened to with warm appreciation.

Bauer gave the impression of reserving great strength in the mellower passages and of giving his vigorous temperament full play in the climaxes of the concerto. The serious vein of the work could not but have its bent, regardless of the interpretation of the pianist, but even with the restrictions imposed one felt that Bauer gave individuality to the presentation.

The Goossens Phantasy Quartet was whimsically done and caused much mental hilarity and sense refreshing among those in front.

Rachmaninoff's perfection is uncanny. He is something beyond art, an essence compelling in his power, ultimate in his appeal, and psychological in origin.

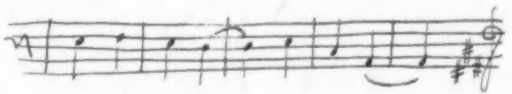
It was a joyous occasion for quite a number to hear the full limitations of the instrument (the harp) as expounded by this artist. He gave a program of much diversification.

* * *

The Dean's Beethoven

Dear Cantus:

Did you notice how The Dean quoted the A Major section of the second movement of Beethoven's Seventh in a recent *Sunday Tribune*? If not, here's how:



Sincerely,

HENRY S. GERSTLÉ.

New York City.

* * *

More Exam. Questions

[Contributed by Tom Garner of Tuscaloosa, Ala.]

AT a recent examination in music history some startling facts were stated by students in a certain school. Among other things were the following bits of information:

Palestrina was an Englishwoman who put pep into music and started jazz.

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HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

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Pope Gregory invented a system of hooks which made the instrument more easy to play (though the particular instrument helped by the "hooks" is not mentioned). "Sumer is Icumen In" was played at the wedding of Henry IV. The water organ was originated by Hydilos about the eighth century. After the water organ came the hydraulic organ. Luther introduced congregational singing. Wagner, Tannhäuser and Puccini were composers of the Netherlands school. Palestrina got his name from his home town, Palesteen.

* * *

Our Own Musical Dictionary

[Continued]

POCO=slow.

PUNKT=rather poor stuff.

RITARD=a tempo.

"STAR-SPANGLED BANNER"—American patriotic song in which the singing stops at the upper notes.

SYNCOPIATED=arranged for modern dancing.

SWELL ORGAN=a grand instrument.

TENOR PART=a counter-irritant two tones higher than the melody.

BASS PART=something to be attempted an octave below the tenor.

TIME SIGNATURE=a fraction showing how long a composer thinks his composition should take. G. C. T.

Contemporary American Musicians

No. 211
Francis Moore

FRANCIS MOORE, pianist, was born in El Paso, Tex., 1887. He received his general education in the public schools of El Paso, San Diego, Philadelphia and Chicago. He began studying piano at the age of nine with Ferdinand Dewey of Philadelphia, and then worked for nine years under William H. Sherwood in Chicago. He studied composition with Daniel Protheroe, in Chicago, and continued his piano work with Harold Bauer in Paris, in 1910. He also worked for several seasons with Kate Chittenden in New York. His debut as



Photo by Illustrated News
Francis Moore

accompanist was made with Maude Powell, in October, 1913, and for two years he toured as assisting artist with this violinist. In the same capacity he traveled with Louis Graveure for two years, with Mme. Johanna Gadske for one year and other prominent singers and violinists. His recital debut was made in Aeolian Hall, New York, in October, 1921, and he has since done much concert work. He has made appearances at Columbia University, with the Mendelssohn Glee Club, in sonata recital with Hugo Kortschak, and has toured the South and Texas.

For two years, Mr. Moore was assistant to William H. Sherwood in Chicago, and was piano teacher and coach in the Witherspoon Studio for two years; he has also been piano teacher at the American Institute of Applied Music, and director-accompanist of the Artone Quartet. Mr. Moore has composed works for violin, piano and voice, which have been presented by prominent artists in recital.



IN CONCERT

She is one of the few opera stars who find the concert stage equally fitting for the display of their gifts.—*Providence Journal*.

One detected the luscious richness of the young Nordica, the brilliancy of a young Melba—and most of all a new personality—Rosa Ponselle.—*Archie Bell, Cleveland News*.



As Leonora in "Forza del Destino"

Scored a genuine triumph with her rich voice, fervent style, attractive personality and histrionic skill.—*N. Y. Evening Post*.

The interest of the audience was at high pitch and continued so throughout the evening as the beauty of Rosa Ponselle's wonderful voice and the magnitude of her histrionic ability were unfolded.—*Atlanta Journal*.



As Rezia in "Oberon"

Miss Ponselle sang superbly the music of Rezia.—*N. Y. Telegram*.

Miss Ponselle again gave forth the glory of her voice in the part of Rezia.—*N. Y. Tribune*.

She sang brilliantly throughout the performance.—*N. Y. Herald*.



PONSSELLE

Prima Donna Dramatic Soprano

IN CONCERT

One of the most remarkable artists of this generation.

—*Chicago Herald*.

She must be put on record as an instant success so far as Pittsburgh is concerned.

—*Pittsburgh Dispatch*.

Ponselle's voice like a Strad fiddle.

—*Worcester Daily Telegram*.

The audience became wildly enthusiastic.

—*Portland Evening Express*.

Appearance of Rosa Ponselle was marked by some of the most distinguished singing ever heard here.

—*Providence Tribune*.

With the first note she thrills her auditors and they never relax their attention until the song is finished.

—*St. Louis Star*.

Ponselle is rare delight. Charms large audience with her artistry.

—*Denver Post*.

Takes New Castle music world by storm.

—*New Castle Herald*.

It is one of the great beautiful voices of our time, and it is great and beautiful from the top to the bottom of its wide range.

—*Norfolk Ledger Dispatch*.

Rosa Ponselle is great delight to the lovers of music.

—*Houston Post*.

Ponselle's voice delights the soul.

—*Jackson Daily News*.

Miss Ponselle's singing brought encore after encore.

—*N. Y. Evening World*.



Her singing of "Emani, invogem of vocalization.—*Philadelphia*

In Elvira's music, the voice of Elvira was nothing short of glorious.—*N. Y. American*.

Surprisingly brilliant imper Elvira.—*N. Y. American*.

As Margaret in "Le Roi D'ys"

Rosa Ponselle was particularly made a dignified, tragic king's daughter sang with rich glory of tone.—*N. Y. Mail*.

Miss Ponselle presented the turbulent as a dominating personality.—*N. Y. Mail*.

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A very wonderful woman with one of the most beautiful soprano voices in existence today.

—Chicago Evening American.

Rosa Ponselle's artistry wins.

—Newark Star Eagle.

Connoisseurs of the voice, vocal teachers, students and average concert goers were alike thrilled by the numbers which Rosa Ponselle offered.

—Columbus Dispatch.

Convinced her audience last night that she is really great.

—Memphis Press.

The peer of any artist we have recently heard.

—Cleveland Press.

Leading Dramatic Soprano of this generation.

—Columbus Dispatch.

The greatest singer of the season was heard when Rosa Ponselle made her appearance in recital last night.

—Birmingham Age-Herald.

Ponselle given ovation. Recaptures music lovers.

—Charlotte Observer.

A dramatic soprano unsurpassed in this day.

—Waterbury Democrat.

Sang with consummate art, fully measuring up to the glowing reputation which the critics have given her wherever she has sung.

—Roanoke World-News.

The large audience surrendered unconditionally to her charms of voice and personality.

—Evansville Courier.

The wide vocal range and opulent coloring of tone she is gifted with made a deep impression with her audience.

—Detroit Free Press.

KNABE PIANO

As
Rachel
in
"La Juive"



Only a singer of extraordinary ability could have sung the difficult recitatives as she did.—N. Y. Herald.

Rosa Ponselle as Rachel gave new expression of her art. Her clear, beautiful voice blended beautifully with Caruso's. —Philadelphia Record.

As
Santuzza
in
"Cavalleria
Rusticana"



There was the lucious voice of Rosa Ponselle to sing Santuzza. She was a dramatic fury, a Sicilian girl whose warm temperament had vocal splendor.—N. Y. Evening Mail.

Rosa Ponselle, as Santuzza, gathered many honors by her dramatic singing and by her acting.—N. Y. World.

As
Elizabeth
in
"Don
Carlos"



Rosa Ponselle again sang the part of Elizabeth with a glorious voice.—N. Y. Evening Post.

Admirable was Miss Ponselle, whom the role of Elizabeth fitted to perfection both dramatically and vocally.—N. Y. World.

As
Elvira
in
"Ernani"

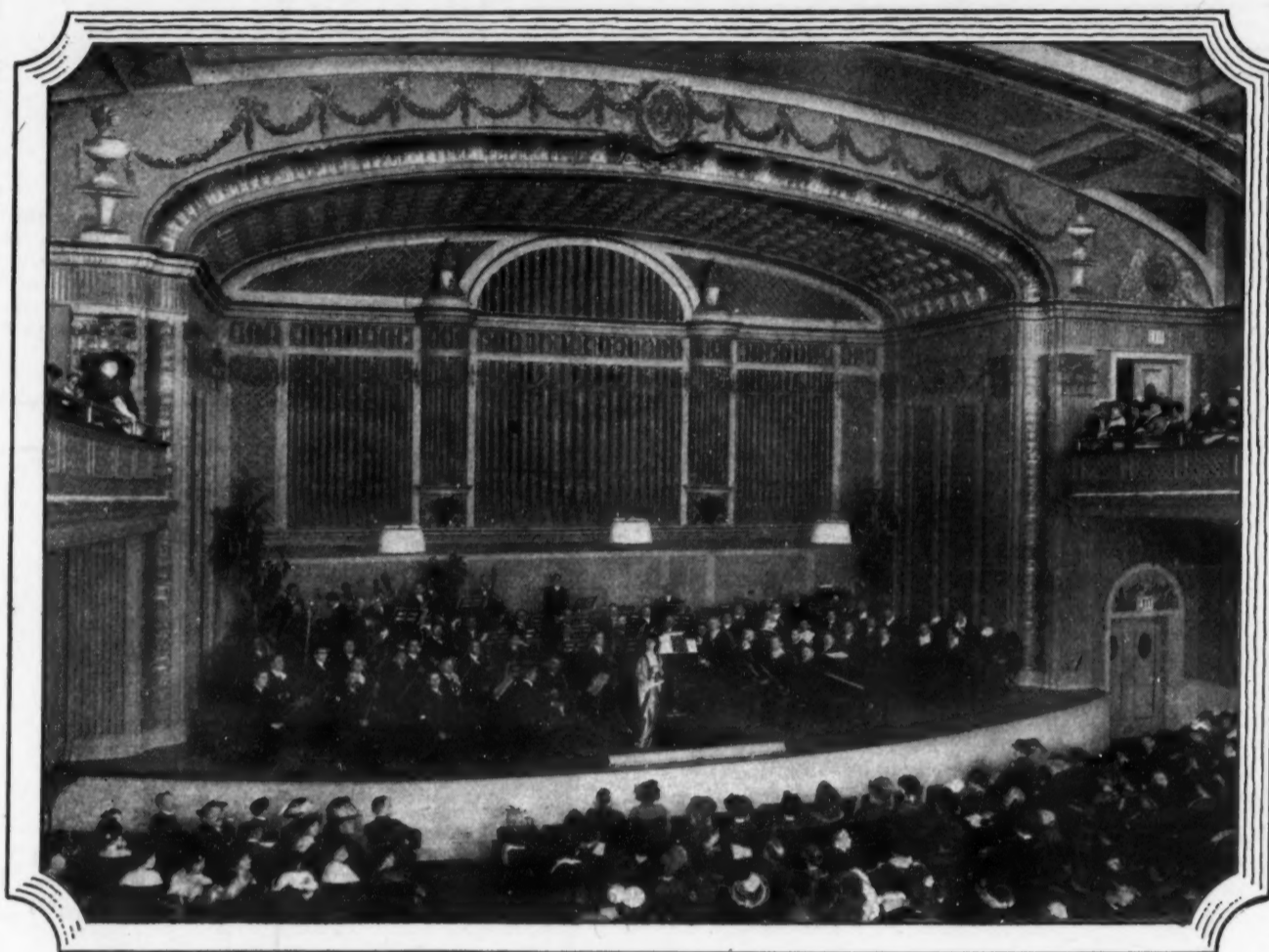
of "Ernani, involami" was a
zation.—Philadelphia Record.
music, the voice of Miss Ponselle
port of glorious.—N. Y. Globe.
brilliant impersonation of
America.



e was particularly good. She
ed, tragic king's daughter and
glory of tone.—N. Y. Evening
presented the turbulent Marga-
ting personality.—N. Y. Times.

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Matzenauer and Schnitzer as
Soloists—Gabrilowitsch
in Piano Recital

By Mabel McDonough Furney

DETROIT, March 13.—Every seat in Orchestra Hall was occupied on Thursday evening, March 2, for the Wagner program presented by the Detroit Symphony, assisted by Margaret Matzenauer. Ossip Gabrilowitsch led the orchestra with admirable judgment, and Mme. Matzenauer sang admirably, and was recalled repeatedly following each appearance. She sang, as an encore-piece, *Senta's Ballad* from "The Flying Dutchman." She has never given a finer performance here, for each number was a vivid drama in itself. *Adriana's* aria from "Rienzi" and three songs, "Sorrow," "Dreams" and "In the Hot House" completed her program. The orchestra played the Grail Scene from "Parsifal," with religious fervor; the Prelude to "The Mastersingers," the Funeral Procession from "The Twilight of the Gods," one of the most impressive presentations given by the Gabrilowitsch forces; and the "Tannhauser" March.

One had but to hear this program to feel convinced that the \$22,000 still needed by the Detroit Symphony Society will surely be forthcoming; for the Detroit public cannot fail to awaken to a realization of the fact that they have an orchestra and a leader of which they may justly be proud.

At the Symphony Sunday afternoon concert on March 5, Germaine Schnitzer, a pianist new to Detroit, was the soloist. The occasion was marked by the first presentation in America of a Pierne Concerto in C minor. Mme. Schnitzer gave

the solo part skilfully and with fine interpretative ability, dividing honors with Mr. Gabrilowitsch and his players, who performed the unusually difficult orchestral portion with the utmost success. The concerto was pleasing but seemed to make no very profound impression, even when expounded by so capable a soloist and orchestra. Mme. Schnitzer also contributed the "Africa" Fantasy of Saint-Saëns, her performance of which created a furor. The program, a French one, also contained the "Roman Carnival" of Berlioz and the first "L'Arlesienne" Suite of Bizet. These compositions are both prime favorites here, especially as played by this orchestra.

Mr. Gabrilowitsch appeared in his Chopin-Schumann piano recital on March 7, and was so vigorously applauded that it was almost impossible for him to proceed with his program, and many encores had to be given. His Chopin music included the D Flat Nocturne, the A Flat Ballade, the "Fantasie Impromptu" and several other favorites, and to each he brought that subtle charm with which he endows Chopin. The Schumann Sonata in G Minor and "Carnival" were impeccably performed, the latter evoking particular enthusiasm. In the "Carnival," Mr. Gabrilowitsch created an atmosphere that gave the various scenes an air of reality and imbued the characters with life and animation.

John H. Kunsky, the moving picture theater authority, is responsible for an innovation which was launched at the new Capitol Theater on Sunday, March 5, when a concert was given at 12:15 o'clock by the combined orchestras of the Capitol, Madison and Adams Theaters, augmented by players from the Detroit Symphony, and all under the leadership of Eduard Werner. The patrons of the concerts (there will be one each Sunday) are permitted to remain for the regular

bill without extra charge, and for the inaugural event there was a capacity house. The orchestra is well balanced and of good caliber and should do much to popularize good music in Detroit. The program included Grainger's "Mock Morris Dance," Tchaikovsky's "Marche Slav" and other compositions.

The eighth morning concert of the Tuesday Musicales took place at Memorial Hall on March 7. Theodosia Eldridge, violinist, and Sylvia Simons, pianist, played a Brahms Sonata; Edna Koehler interpreted the Schumann "Scenes from Childhood"; and Mrs. Earle F. Chase and Florence W. Johnston each contributed a group of songs. Mrs. George Bouton read a paper on current events, Harriet J. Ingersoll and Ola Defoe Eustice acted as accompanists, and Claire C. Burtch was chairman of the day.

Welch, and Mr. Rose, included Andrea Sarto, baritone; Edna Fassett Sterling, soprano; Alma Hopkins Kitchell, contralto, and Wesley Howard, tenor. The singers were also heard in varied ensemble numbers.

Curtis Harrower Plays Ware Etude

Playing Harriet Ware's concert étude, "The Song of the Sea," in his appearance before the Emerson Club of New York on the evening of Feb. 11, Curtis Harrower, pianist, counted the composer among his hearers. Mr. Harrower played the Ware composition many times for the men in the navy, with which he served during the war. Miss Ware was a guest of honor of the Emerson Club at this recital.

Canadians Will Hear Althouse

Paul Althouse, tenor of the Metropolitan Opera Company, has been engaged for two Canadian appearances, one in St. Catharines, Ont., on March 28, and the other at Hamilton in the same province on March 29. During March, besides other engagements, he will sing at Mt. Carmel, Pa., and as soloist with the Cincinnati Symphony.

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Church Concert Enlists Eight Artists

Eight artists co-operated in the fourth annual concert under the auspices of the Ladies' Aid Society at St. Paul's Evangelical Lutheran Church on the evening of Feb. 27. Anna Welch, harpist; Maximilian Rose, violinist; William Durieux, cellist, and C. Vigil Gordon, organist, opened the program with the "Kamennoi Ostrow" of Rubinstein. Mr. Gordon also acted as accompanist for the soloists, who besides Mr. Durieux, Miss

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I do hope that you will write Mr. Haywood, and trust the results will prove as satisfactory as they have with us in our school here in Burlington, Vt.

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PORTLAND RELIES ON LOCAL ARTISTS

Oregonians' Fare Furnished
in Busy Week Without
Aid of Visitors

By Irene Campbell

PORTLAND, ORE., March 11.—Though this is a busier season than for many years, no visiting artist appeared in Portland last week, but several delightful programs were given by local musicians.

The Multnomah Male Chorus, composed principally of Norwegian singers, appeared in an excellent recital at the Multnomah Hotel on Feb. 21, assisted by Arthur Claussen, violinist, and Mabel Rider Williams, pianist. The chorus, consisting of about thirty voices, sang with fine precision and expression under the able leadership of Mr. Claussen. Two well sung choruses were "Morning" (King) and "Come Where the Lilies Bloom" (Thompson-Ross Hilton). Mr. Claussen, who is an excellent violinist, excelled in his playing of a Beethoven Sonata. Mabel King Williams was an excellent accompanist.

The members of the MacDowell Club heard a recital by Ella Connell Jess of Portland, pianist, at the Multnomah Hotel on the afternoon of Feb. 21. The program included numbers from the works of Chopin and Brahms, in addition to modern numbers by Bainbridge Crist, a Boston composer, whose mother is a resident of Portland. Mrs. Jess played with fine technique, tonal values and poetry of interpretation.

A musical hour with children was given

by Henriette Michaelson of New York at the Art Museum on the afternoon of Feb. 25, to a capacity audience. It was a unique experience for Portland children to have this opportunity of hearing an artistic interpretation of music by the great masters.

The Bacon Ensemble, composed of thirty-five string players, and conducted by Walter A. Bacon, appeared at the city's popular concert at the Auditorium on Sunday afternoon, Feb. 26, in music by Schubert and other composers. A group of violinists played with great effect MacDowell's "A Wild Rose." Eliza Uhles was applauded for several violin solos. William R. Boone also played a number of excellent organ solos.

Marcus S. Mannix, violinist, played before the Montana Club at Portland, Turn Verein Hall on Feb. 22, playing the "Caprice Viennois" and "Liebesfreud" of Kreisler. Mr. Mannix is an accomplished violinist with a tone of singing beauty.

Lucile Crews-Marsh Sings Some of Her Songs in San Bernardino

SAN BERNARDINO, CAL., March 11.—Lucile Crews-Marsh, composer and soprano, was presented by the Harmonic Club on Feb. 14 at the Christian Church, in a program which included a group of her own songs. The singer displayed her versatility by playing her own accompaniments. Under the leadership of Ralph Laughlon, the Harmonic Chorus gave several numbers. Ethel May Phillips, pianist, was heard to advantage, with Mrs. J. L. Wright at the second piano.

National Federation to Aid Choral Music by New Department

FORT WORTH, TEX., March 11.—A national choral department, designed to

give assistance to choral organizations, has been established as part of the activities of the National Federation of Music Clubs, and Charles N. Boyd of Pittsburgh, Pa., is chairman. This department has been instituted because of the recognition by the Federation of the increasing importance and educational advantages of choral work, and the great place it occupies in the music of America. Mr. Boyd has promptly begun work by sending out a communication inviting all clubs maintaining choral sections to send information of the work of these sections, and statistics of their membership.

Kathleen Parlow Plays with College Symphony in Oregon
CORVALLIS, ORE., March 11.—The chief event of importance, musically, at Oregon Agricultural College this year was the concert of the Oregon Agricultural College Symphony on Feb. 22, in the women's gymnasium. Kathleen Parlow, violinist, was soloist. The orchestra numbers were First Movement, G Minor Piano Concerto of Saint-Saëns, with G. Dukleberger as soloist; Overture to "Athalie," Mendelssohn; Prelude to Act 1, "Lohengrin," Wagner; Suite, "Caucasian Sketches," Ippolitoff-Ivanoff. Carl Grissen is conductor and members of the orchestra include: First violin, H. N. Treudson, concertmaster; Mrs. Hope-well Rands, Harold Gill, Marie Christianson, Lloyd Perkins, F. R. Davis, Glenva Grey, Mildred Rothchild; second violin, Paul Newman, K. A. Kessler, Florence Etchells, Florence Becker, Marcelline Goddard, Julia Hulse, Madeline Brumbaugh and Harry Riches; viola, John Bedyneck; cello, Glen Rusher and Florence Bowden; Bass, Morris Wenk; Flute, L. F. Wooster, C. V. Vandewalker, Leslie Everhart and Alvin Sylva; Clarinet, John Garman, R. M. Hylton, O. H. Cady, Harry Dobbs and Delmer de Sart; Oboe, J. H. Whittemore; Bassoon, H. S. McCurley and H. M. Washburn; First trumpet, David Marr and Keath Johnson; Second trumpet, Grace Grononberger, Edward Whiteman; French horn, Gifford Osbourne, D. W. Richie; First trombone, Charles Whittemore and Marion Maxwell; Tympani, Ewart Edwards; Percussion, R. V. Kettner and D. S. Felton; Piano, Ruth Violet. The officers of the Association are: President, David Marr; Secretary-treasurer, Mildred Rothchild; Librarian, John German; Manager, Clyde Hubbard; Assistant manager, Harold Gill. I. C.

Mrs. Evelyn McFarland McClusky of Portland has gone to Tacoma at the invitation of John Henry Lyons, director of music in the public schools of that city, to organize a class in music study.



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Many Artists Contribute Rich Musical Fare for Boston

Symphony Program Gives Prominence to "Irish Fantasies" by Loeffler

John McCormack Soloist with Monteux Players in Performance of Unfamiliar Celtic Work—People's Symphony and Flonzaley Quartet Give Notable Programs—Josef Hofmann in Recital—Bauer and Casals Present Program of 'Cello Sonatas—Burgin String Quartet, Ethel Hutchinson and Frederic Tillotson, Pianists, Complete Busy Week

By HENRY LEVINE

BOSTON, March 13.—Just as the concerts of the Boston Symphony during the previous week had a Slavic flavor in the nature of the music played and in the personality of the singer, so the eighteenth pair of concerts, on Friday afternoon, March 10, and Saturday evening, March 11, partook of the Celtic. To be sure, Pierre Monteux commenced his program with four charming movements from the Mozart "Haffner" Serenade, which afforded grateful opportunities for excellent violin playing by Richard Burgin, the able concertmaster of the orchestra; and concluded the program with two excerpts from the Berlioz Dramatic Symphony, "Romeo and Juliet." But interest in the concerts centered chiefly about Charles Martin Loeffler's "Irish Fantasies" for voice and orchestra, with John McCormack as soloist.

Before singing the Loeffler "Fantasies", Mr. McCormack displayed his artistic skill in two airs by Bach,—one from the Cantata "Lost Is My Dear Jesus," and the other from the Cantata "All They From Sheba Shall Come." The slight cold from which the tenor was suffering did not materially affect the quality of his voice nor the beauty of his musical style.

For these concerts, Mr. McCormack chose three of Mr. Loeffler's five Irish fantasies—"The Host of the Air," "The Fiddler of Dooney," and "Caitilin-Ni-Holahan." Interest in the performance of these songs by the celebrated tenor attracted a capacity audience, and seats were at a greater premium than at any time during the present season. In these songs, Mr. Loeffler has lavished his musical fancy and distinctive skill in orchestration upon two poems by Yeats and one by Heferland, the Blind. The first of these, "The Host of the Air," has been appropriately treated with music alternately weird and romantic in suggestion in a manner reminiscent of the composer's "Pagan Poem." The second, "The Fiddler of Dooney" is humorous music introducing a symphonic adaptation of an Irish jig, with Mr. Loeffler's characteristic harmonic taste, refinement, and avoidance of mere meretricious effect. "Caitilin-Ni-Holahan," a name by which Ireland was allegorically known, is of contemporaneous interest in the prophetic suggestion of its words. Mr. Loeffler's setting seethes with a patriotic fervor of martial and religious intensity. The music is a veritable poem of deliverance, culminating in a note of exultation. Such music tempted Mr. Mc-

Cormack's native zeal to expressive heights which thrilled his Boston audience to an unwonted degree. Time and again, Mr. Loeffler, Mr. McCormack, and Mr. Monteux were obliged to acknowledge the fervid applause.

The Flonzaley Quartet gave the last of its three Boston concerts of the present season on Thursday evening, March 9, at Jordan Hall. The program began with Ernest Bloch's Quartet in B, music intensely expressive of the sufferings and aspirations of the Jewish people. Ultra-modern dissonances have been employed to depict effectively grinding oppression and stoic resistance with a realism that chafes at the restraints imposed by a string quartet. The superlative beauty of the Pastorale, however, evoked the most applause. Mr. Bloch has struck an unmistakable mythological note in the bucolic suggestion of the music. Subjective reactions to Nature are pictured with impressionistic skill, and at times a nostalgic placidity pervades the movement. For their second quartet the Flonzaleys played the Haydn Quartet in E flat with characteristic daintiness of effect. The concert closed with the Schumann Quartet in A Minor, to which the players lent their accustomed excellence in quartet playing. After the concert the Flonzaleys were accorded an enthusiastic tribute for the satisfaction they have brought to the patrons of their three subscription concerts.

People's Symphony Heard

The People's Symphony gave its eighteenth concert on Sunday afternoon, March 5, at the St. James Theater. Mr. Mollenhauer commenced his program with the Schubert Symphony in C, performed only the previous week by the Boston Symphony Orchestra. Mr. Mollenhauer and his men revealed the composition's inherent buoyancy of feeling and the resourcefulness of Schubert's eloquent orchestration. The development of the People's Symphony Orchestra, as the season wanes, is unmistakably felt in the straightforward assurance with which the performers play, in an increasing homogeneity, and in greater flexibility and responsiveness to its capable conductor, Mr. Mollenhauer. By the audience, too, the classics are entertained with manifest reverence and sincere appreciation, while the nature of the applause is appreciably more spontaneous and effervescent than at the more pretentious symphonic concerts. Not the least of the benefits accomplished by the Orchestra are the opportunities

afforded to promising musicians of Greater Boston to appear as soloists with the Orchestra. At this concert, Abbie Conley Rice, contralto, was the soloist in Tchaikovsky's Aria, "Farewell Ye Hills" from "Joan of Arc". Mrs. Rice's deep, rich voice gave pleasure to her audience and she responded with an encore, "Mon coeur s'ouvre a ta voix" from "Samson and Dalila." The concert closed with the Berlioz Overture "Le Carnaval Romain."

Following the superb playing by Josef Hofmann of the Beethoven "Emperor" Concerto with the Boston Symphony several weeks ago, a large audience gathered to hear the pianist in his concert at Symphony Hall, on Sunday afternoon, March 5. Mr. Hofmann was in his best vein. His program contained taxing compositions by Handel, Beethoven, Schumann, Gluck-Saint-Saëns, Mozart-Liszt, and three Chopin numbers—the Polonaise in E flat, the Nocturne in B, and the Mazurka in C. The vigor and spontaneity that characterized his symphonic appearance again distinguished his recital. There was no trace of the perfunctory playing that at times besets even the greatest pianists. There was tonal glow, steely perhaps at times, colossal technical wizardry, and a scintillating bravura of arresting brilliance. Likewise the pianist reveled in crashing chords and lifting accents, in biting rhythms and in massed climaxes. From an interpretative standpoint, Mr. Hofmann endowed his music with characteristic personal ardor, severe in austerity when the music so impelled him. In his playing of the more poetic music there was a like certain austerity that brooked no sentimentality. The audience was insistent in its demands for additions to the program.

Burgin Quartet Plays

The Burgin String Quartet, formed this season, gave the third of its series of four concerts at Steinert Hall, on Friday evening, March 10. Their program consisted of the Beethoven Quartet in G, the Milhaud Quartet in C (1912), performed for the first time in Boston, and the Brahms Piano-Quartet in G minor, with Ignaz Friedman, pianist, as assisting soloist. There was noticeable betterment in euphony in the playing of the Burgins. The Quartet now presents a finely balanced ensemble without loss of individuality, an ensemble attained by a fine adjustment of musical personalities rather than by submergence of individual players. Their performance is charged with enthusiasm and vitality. The Milhaud Quartet exhibited the harmonic and structural daring of the young French composer. In the Brahms Piano-Quartet, the virtuosity of Mr. Friedman was in marked evidence, and he was brilliantly supported by Richard Burgin, first violin; Georges Fourel, viola; and Jean Bedetti, cello.

After an absence of several years, Pablo Casals, cellist, appeared at Symphony Hall, on Saturday afternoon, March 11, in a joint sonata recital with Harold Bauer, pianist. The appearance of both artists was signalized by a warm reception from a good-sized audience of cellists, pianists, and other musicians. The program was chiefly devoted to Beethoven, including three of his sonatas, in G minor, in C, and in A, and variations on a Theme by Mozart. The ensemble work of both artists, whose names have come to be linked in these 'cello-piano concerts, was of striking excellence. Both performers played the Beethoven sonatas with classic dignity, serenity, masterful polish, and with an ardor especially noteworthy for its cool perfection and fine tempering. The Mozart Variations achieved incomparable delicacy and grace of melodic contours.

Piano Recitals

Ethel Hutchinson, a young pianist who has been pursuing her advanced studies with Heinrich Gebhard, gave a piano recital at Jordan Hall, on Saturday afternoon, March 11. Her program included compositions by Bach-Saint-Saëns, MacDowell, Debussy, Scott, Arensky, Rachmaninoff, Chopin, Schumann, and Gounod-Liszt. The playing of Miss Hutchinson was gratifying in its disclosure of a highly developed pianistic talent. Her performance of Scott's "Paradise Birds" and Schumann's "Nachtstück" in F gave evidence of a poetic temperament and emotional sensitiveness. Miss Hutchinson's tone was of special beauty and richness and

showed capacity for wide variations in tonal colors. Her interpretations were stamped with an authority and maturity that bespoke careful study and thought, and held excellent promise for the future.

Frederic Tillotson, Boston pianist, appeared at a concert held for the benefit of the Winsor Nursery School on Thursday afternoon, March 9. At very short notice Mr. Tillotson prepared a formidable list of piano solos to accompany the interpretative dances by Ester Gustafson. Included in the program were dances set to Rachmaninoff's Prelude in G minor, Dvorak's Humoresque in C, Chopin's Fantasia in F minor, Grieg's Ballade in G minor, six Brahms waltzes, and two Chopin preludes, which Mr. Tillotson performed with technical assurance and expressive musicianship. Marie Louise Ford, soprano, sang a group of songs accompanied by Malcom Lang.

Spanish Dances Featured

BOSTON, March 10.—Mary G. Reed was instrumental in mustering a goodly number of the artists' colony in the foyer of the Copley-Plaza, on the afternoon of March 9 to witness a program of unique Spanish dances as portrayed by Elizabeth Lawton, assisted by Nina Mae Hatch, soprano and Mary G. Reed at the piano. Miss Lawton's exposition of Spanish dances was artistic. Miss Hatch sang admirably, and Mrs. Reed, pianist, was sympathetic in her accompaniments.

W. J. P.

Boston Havens Trio Visits Bowdoin College

BOSTON, March 10.—The Havens Trio of this city played with exquisite refinement before the students and their guests at Bowdoin College, Brunswick, Me., on March 7. President Sills of the college introduced the Trio to the large audience, which was warmly appreciative.

W. J. P.

Gladys de Almeida Mackay Gives Recital

BOSTON, March 11.—Gladys de Almeida Mackay, soprano, gave a recital on March 6 at the Somerville High School, and was assisted by the school orchestra. Two groups of songs, one American and the other Portuguese, were the features of her program which included also an aria from "Faust" and two Italian songs of lighter mood. The American songs were "May, the Maiden" by Carpenter; "My Shadow" by Henry Hadley; "Desert Stars" by Charles Reppe, and "Song of the Open" by La Forge. Miss Mackay sang with evident feeling for her songs, and a genuine appreciation of their sentiments, warmly expressed yet without conscious striving for effect. She has a voice of unusually agreeable quality, which with her natural talent, and careful musical training should take her far. The Portuguese songs were sung *con amore*, for Miss Mackay, herself, is of Portuguese descent. Encores were demanded after each group.

W. J. P.

Marguerite Namara Acclaimed

BOSTON, March 11.—Marguerite Namara, soprano of the Chicago Opera Association, made her first appearance in this city on the afternoon of March 5 in the concert series of the Boston Athletic Association with orchestra, and was heartily acclaimed by an overflow attendance. Mme. Namara was in excellent voice. Her contributions with orchestral accompaniment included the "Jewel Song" from "Faust"; "Un Bel Di" from "Madama Butterfly"; Kreisler's arrangement of "Loch Lomond"; Leoncavallo's "Mattinata" and Sibella's "La Girometta." Mme. Namara's interpretation of "Un Bel Di" was most finished. The singer was most liberal with encores, and to her own accompaniment pleasingly sang some old English songs. Augusto Vannini conducted a program for a combination of strings, wood-wind instruments and piano.

W. J. P.

[Continued on page 41]

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PHILADELPHIA ORCHESTRA PLAYS IN HARRISBURG

Stokowski Soloist and Conductor—Recitals by Maier and Pattison and Matzenauer

HARRISBURG, PA., March 11.—Leopold Stokowski was soloist at the fourth concert here by the Philadelphia Orchestra, when he played the clavicembalo in the Concerto Grosso of Handel. The quaint beauty of the number was enhanced by its modern adaptation. After the Beethoven Fifth, which opened the program, there was an ovation for the conductor and his orchestra, and the Bach Passacaglia in C Minor closed the evening's concert triumphantly.

Margaret Matzenauer, contralto, delighted a large audience on Feb. 24, at the third and last concert under the auspices of the Patriot and Harrisburg Music Association. Her program included a number of short songs, several of which had to be repeated. She also had the

valuable assistance as accompanist of George Vause, who also contributed a solo number.

Guy Maier and Lee Pattison gave a two-piano recital on Feb. 28 at the Orpheum Theater, under the auspices of the Wednesday Club. Their performance was of great interest, uniting artistic exuberance with superior technique, and they were warmly received. Several encores were demanded.

Dr. Frederick Schlieder, organist of the Marble Collegiate Church, New York, gave an organ recital at Grace Methodist Church on Feb. 28. His playing was very effective, and showed expertness in pedaling and registration.

Phoebe Crosby was assisting artist with the Apollo Male Chorus at its recital on Feb. 23, at the Orpheum Theater, under the leadership of John W. Phillips. Her audience applauded the rich quality of her voice, and she was compelled to give several encores.

Naomi Bevard, a Harrisburg pianist now studying in Boston, gave her annual recital here recently. Her playing indicated that she had made strides forward and evidenced musicianly work.

Leila Livingston Mores, mezzo-soprano, gave an artistic costume recital before the members of the Wednesday Club in the Technical High School.

MRS. WILBUR F. HARRIS.

Florence Macbeth Soloist with Choral Society of Minneapolis

MINNEAPOLIS, MINN., March 11.—Florence Macbeth, coloratura soprano of the Chicago Opera Association, was the soloist at the second concert of the Minneapolis Choral Society given recently in the Auditorium. Miss Macbeth's principal numbers included "O Luce di Quest' Anima" from "Linda di Chamounix," and the Polonaise from "Mignon." She also sang a group of old English and French songs. The Choral Society under the baton of Gustav Schoettle did excellent work, particularly in a Roundelay by Bruschweiler and the "Boatman's Song" arranged by N. Clifford Page. The Sextet from "Lucia" was also sung, both the soloist and chorus taking part. A repetition of this number was demanded. George Roberts was the accompanist for Miss Macbeth.

Flonzaleys in Schenectady

SCHENECTADY, N. Y., March 11.—A delightful program was presented on Feb. 27 by the Flonzaley Quartet before a large audience. The Haydn E Flat Quartet and that of Schumann in A, Op. 41, No. 1, and a Pastorale by Ernest Bloch were played. In response to hearty applause the musicians played a Nocturn by Borodine and Berceuse by Osten-Sacken. The concert was given under the auspices of the Conservatory of Music.

R. G. WAITE.

Frances Nash Heard in Bloomington, Ill.

BLOOMINGTON, ILL., March 11.—Frances Nash, pianist, was heard in recital in the Coliseum on Feb. 24, under the auspices of the Amateur Club. The artists' program opened with the César Franck Prelude, Aria and Finale, and closed with a Liszt Polonaise. Miss Nash excels, perhaps, in delicate, pianissimo effects, but she disclosed also a strong, masterful style.

C. E. STEWART.

WASHINGTON, D. C.—March 11.—Pablo Casals, cellist, gave the ninth concert of the series presented by T. Arthur Smith, Inc. Compositions of Sammartini, Lalo, Mozart and others were on the program. Edouard Gendron was the accompanist.

W. H.

READING SYMPHONY PLAYS

Henry Seibert and Kindler Heard—Lecture-Recital by Stuart Mason

READING, PA., March 11.—The Reading Symphony gave its third concert in the Orpheum Theater on Sunday afternoon, Feb. 26. Schubert's "Unfinished" Symphony was admirably played. The "Danse Macabre" of Saint-Saëns and the romantic "Carneval" Overture by Dvorak gave the players an opportunity to display their much-improved technique and artistry. Winifred Byrd, pianist, the soloist, gave an exposition of Grieg's A Minor Piano Concerto that delighted her hearers by her brilliant technique and lofty interpretation of its manifold beauties. In her group of shorter pieces she gave a poetic performance of Schumann's "Bird as Prophet" and a polished reading of Liszt's "Campanella" Étude.

A second organ recital by Henry F. Seibert, assisted by Hans Kindler, the cellist, was recently given in St. John's Lutheran Church, in aid of a fund for famine-stricken European children.

Stuart Mason of Harvard University gave a lecture-recital in the auditorium of the Boys' High School under the auspices of the Teachers' Association recently.

WALTER HEATON.

Rochester Chamber of Commerce Glee Club in First Concert

ROCHESTER, N. Y., March 11.—The Glee Club of the Chamber of Commerce, W. Stanley Hawkins, conductor, gave its first concert recently in the Assembly Hall, with Rebecca Cutter Howe, soprano, and Pierre Augiéras, pianist, as assisting artists. The club was heard in numbers by Grieg, Andrews, Dudley Buck, Cutter and Tosti. Norman F. Reddick sang an incidental solo in the opening chorus. Ethyl McMullen was accompanist.

Ella May Smith Gives Lecture Course in Columbus, Ohio

COLUMBUS, OHIO, March 11.—Ella May Smith is just completing a twenty weeks' course of lectures in Columbus on "Music Appreciation," and has presented in illustration some very charming programs, which included string quartets, trios, piano concertos, harp solos, violin and harp duets, song programs and piano and violin programs, the artists being among the leading musicians of Columbus. Mrs. Smith gave an address in Uhrichsville on Feb. 23 before the Uhrichsville Music Club on the subject of "The Influence of a Music Club in a Community," and on the following afternoon in New Philadelphia to the Music Study Club on "American Composers."

E. M. S.

Indianapolis Teacher Presents Pupils

INDIANAPOLIS, March 11.—Frederic Caldwell presented six pupils in a recital at the Lincoln Hotel on the evening of Feb. 21, when Virginia Lucas and Florence Ann Parkin, sopranos; Mrs. Mary Traub Busch, contralto; Victor Dannacher, tenor; Charles Fordyce, basso-cantante, and Charles Soldani, dramatic tenor, gave a program of songs, arias and duets. An audience of more than 700 attended the musicale and applauded the artists. Mrs. Berta Miller Ruick was the accompanist.

Violinist of Thirteen Impresses Hanover Audiences

HANOVER, N. H., March 11.—Florence Stern, a violinist of only thirteen, who appeared in recital at Dartmouth College on Feb. 28, confirmed the good impression she had made in a previous program. She is a pupil of Leopold Auer. Miss Stern is shortly to go to Paris for further instruction. In her latest recital she played a Bach Sonata, part of a Tchaikovsky Concerto, and many miscellaneous pieces. Mrs. L. L. Silverman was accompanist.

At his appearance in concert at Toronto on March 29, Josef Stopak, violinist, will play numbers by Francoeur and Tartini, arranged by Kreisler, and others by J. Matheson, Guiraud, Arensky and Sarasate.

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Community Service Inaugurates Easter Carol Campaign

So successful was the Christmas carol singing throughout the country under Community Service auspices that a new campaign has been instituted for the inauguration of Easter caroling. The plans are similar to those for the Christmas caroling inasmuch as they call for the sending of groups of singers throughout a community to sing Easter hymns to people in the home, inmates of hospitals, and other institutions. Local

papers are aiding the campaign by publishing the words and the story of one of the carols each day during the week preceding Easter. These "Stories of the Easter Carols" have been prepared by Professor Peter W. Dykema of the University of Wisconsin, and are issued in a bulletin under the above title by Community Service. The carols chosen include "Christ the Lord is Risen Today," "The Strife Is O'er; The Battle's Done," "How Firm a Foundation," "All Hail the Power of Jesus Name," "Crown Him with Many Crowns," and "Come, Ye Faithful, Raise the Strain."

Ralph Leopold Gives Piano Recital for Arts Club

Ralph Leopold, pianist, gave a musical evening at the National Arts Club on March 1. The program was one of wide variety, opening with the Prelude and Fugue in D by Bach-D'Albert, followed by the Sonata, Op. 31, No. 2, of Beethoven. One group was devoted to Chopin and Liszt and the final section of the program was made up of works by Dohnanyi, Rachmaninoff, Arensky, Sauer and Wagner.

Florence Macbeth Sings in Successful Concert Series at Norwich, Conn.



Florence Macbeth, Soprano; George Roberts, Her Accompanist, and Prominent Figures in Musical Affairs of Norwich. Left to Right: Grace Benjamin, Archibald Mitchell, Miss Macbeth, Mr. Roberts and Archibald Mitchell IV.

NORWICH, CONN., March 10.—The series of concerts under the auspices of the Academy of Music Committee are proving markedly successful this year. The demand for seats when Florence Macbeth was the attraction was so great that the annex was opened to provide 200 extra seats. The London String Quartet, Erika Morini, Fred Patton and May Mukle have appeared in the series this season.

The concert course is probably one of the oldest in the country. It was inaugurated twenty years ago by Archibald Mitchell, and through his generosity and splendid spirit fine musical opportunities have been afforded to the students and music lovers of the city. Practically every artist of note visiting or resident in America has been brought to Norwich by Mr. Mitchell, and he has seen his audiences grow from less than a hundred to numbers which now overtax the largest hall of the city.

CECILE DE HORVATH

In Chicago, February 19, 1922

"AN INTERESTING PERSONALITY AT THE PIANO."—Karleton Hackett, *Chicago Evening Post*.

"FLAMING INTERPRETATIONS," "DECISIVE INDIVIDUALITY."—Edward Moore, *Chicago Tribune*.

"A Pianist, slight of figure, with FLAMING INTERPRETATIONS which would seem to transcend her physical strength but do not. Heard in Cesar Franck's Prelude, Aria and Finale, which she played in BIG, RESONANT STYLE and a DECISIVE INDIVIDUALITY MUCH WORTH WHILE."—Edward Moore, *Chicago Tribune*.

"Mme. de Horvath is AN INTERESTING PERSONALITY AT THE PIANO. She played the Brahms arrangement of the Gluck Gavotte CHARMINGLY. The tone was crisp and clean and there was the QUIET FLAVOR OF OLD WORLD STATELINESS. The Barcarolle by Zoltan de Horvath was pleasing and POETICALLY PLAYED. Mme. de Horvath closed her program with Liszt's Mephisto Waltz, that tempting bit of diablerie which no pianist seems able to resist. She gave it with excellent appreciation of its meaning. She knew what it meant and was determined that the audience should understand it also. It was INTERESTING PLAYING

WITH A DISTINCTIVE QUALITY TO IT."—Karleton Hackett, *Chicago Evening Post*.

"Cesar Franck's Prelude, Aria and Finale is so monumental a composition in itself that it might almost serve for an entire piano recital. It was the first number on the program which Cecile de Horvath interpreted at her recital at Cohan's Grand Opera House yesterday. She followed it with two groups of Chopin and a final set of miscellaneous pieces.

"The Gavotte by Gluck arranged by Brahms was given a clean and musical reading. The Liszt Mephisto Waltz is a masterpiece, and in this Miss de Horvath showed TECHNICAL PROFICIENCY, MUSICAL FEELING, INTERPRETATIVE TALENT, and PLENTY OF POWER AND ENDURANCE."—Maurice Rosenfeld, *Chicago Daily News*.

"In Cesar Franck's Prelude, Aria and Finale shows qualities of intelligence and TECHNICAL ACCURACY. In the Chopin group EMINENTLY SUCCESSFUL for here she could exploit her GIFT FOR CANTABILE PLAYING in which the sympathetic and talented pianist seems to excel."—Herman Devries, *Chicago American*.

"Carries out her scheme of interpretation steadily and well."—*Chicago Journal*.

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Musical America's Open Forum

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Wilkes-Barre Denies "Apathy"

To the Editor of MUSICAL AMERICA:

In MUSICAL AMERICA for Jan. 21, appeared an article in which the growing "apathy" among the people of Wilkes-Barre in regard to music was lamented. And this diagnosis was based solely upon the apparent falling off in attendance at the Irem Temple concerts as compared with the crowded floor, and sometimes even crowded platform, of former years. There are a number of circumstances that may account for this and afford a more or less satisfactory explanation.

But was it fair to make such a grievous charge against the musical enthusiasm of Wilkes-Barre, listing, by way of summary, only a few choirs and choruses, and one young violinist of exceptional ability, and omitting all mention of several organizations of old, and good standing, among them the Mozart Club and the choir of St. Stephen's Church?

As to the Mozart Club, an accredited member of the State Federation of Music Clubs, it is an organization which for twenty years past has been working seriously with very varied and well thought-out programs to encourage and promote musical interest among its members and their friends and in the community at large. At its monthly concerts this season Italian, German, and French opera has been described, and interpreted through excerpts sung by appropriate voices. There has been a study also of the life and work of American composers of the present day, notably Arthur Foote and a number of famous women composers, with illustrative performances of some of their most distinctive compositions.

St. Stephen's Choir of forty men and boys, is an organization kept continually at high water mark by its earnest and gifted leader, Dr. J. Fowler Richardson, who through the choir and by his weekly organ recitals during the greater part of the year, has made the music at St. Stephen's a matter of community interest. Although much in demand outside the church, the choir has preserved its

policy of confining its work to the church mainly, two exceptions only having been made during the year; once when Christmas carols were sung at the City Hospital and on another occasion when the choristers assisted at a special mass meeting at the Y. M. C. A. under the auspices of the Rotary Club. Among the works new to the choir this year, special mention ought to be made of their recent singing of the "Hallelujah Chorus" from the "Messiah." While this is supposed not to be sung by a group of less than 100, St. Stephen's Choir demonstrated the fact that a trained chorus of forty can accomplish wonderful results when each one of the forty is a well trained singer. This year the Good Friday music will be Dubois' "Seven Last Words" and in May, in combination with the auxiliary choir of sixty women's voices, an oratorio will be given. About two months ago, seventy of the ex-choir boys organized a society for social and musical purposes to be known as "Temple Choristers." The present St. Stephen's Choir, like those for some ten years preceding it, maintains a deservedly high reputation and Dr. Richardson has turned down an unusually large number of applicants this season.

Everywhere in the city and in Greater Wilkes-Barre young people are on the waiting lists of the best musical instructors. It is probable that this increasing interest in music is largely due to the Friday afternoon recitals at the Snyder Music Hall, planned and supervised by Thomas Rippard, leader of the Rippard String Quartet. Here trained singers and players on various instruments draw delighted audiences that show an increase rather than a falling off of interest as the weeks go by.

On March 17, St. Patrick's Day, there will be held as usual the annual Eisteddfod at Edwardsville, a part of our Greater Wilkes-Barre, and doubtless with the customary all-day crowds, the quaint ceremonial of the Chairing of the Bard, and a glorious Welsh enthusiasm for the beautiful in music.

With fine Polish, Russian, Welsh and English choirs, not forgetting among these Dr. Mason's Baptist Choir that gave "St. Paul" most admirably last

autumn, with the Concordia Society, Halka Singing Society, Mozart Club, and more than a half dozen smaller groups of singers or instrumentalists all studying and practicing in order to produce good music in this town and its suburbs, how did such an article charging us with being musically half dead in Wilkes-Barre, come to be written?

MOZART CLUB.

Wilkes-Barre, Pa., March 11, 1922.

Caruso's Accompanists

To the Editor of MUSICAL AMERICA:

I read in your paper in regard to the book by Salvatore Fucito and Barnet J. Beyer on Caruso and his Art of Singing, a mis-statement that for the sake of truth I would like to correct.

Mr. Fucito was not the accompanist of Mr. Caruso from 1915 to 1921, uninterruptedly. Every one connected with musical affairs will remember very well that during the season 1916-17, Richard Barthelemy and during the season 1917-18, Vincenzo Bellezza were respectively the accompanists of Caruso.

And Mr. Bellezza conducted, toward the end of the season 1917-18, the orchestra at the Metropolitan Opera House, presenting for its first time to the American public the Suite Sicilienne composed by Gino Marinuzzi.

MAX ROBIN.

New York City, March 6, 1922.

Manners for Audiences

To the Editor of MUSICAL AMERICA:

Anent "Hawkins II" and "Jane," (or should I have given the lady the preference?) would she and others alike unable to perform the feat of eating and running, in time for the opening of the entertainment, consent to let the ushers detain them inside the door until a pause permitted them to be taken to their seats without disturbance? Or would they insist on others as well as themselves losing part of the enjoyment? Would the gentleman at the aisle-seat cease to be a gentleman if he refused to let the tardy one pass, and thus save the moment for those farther on in the row?

It would seem, however, that the matter is in the control of the ushers, and that whether in New York or elsewhere, the many of the audience (not to consider the performers, who are supposed not to see beyond the stage), should not be made to suffer disturbance.

And as to disturbance, what shall be done with the illbred ones who annoy would-be listeners by conversation more or less continuous and audible? Is there such a thing as fit manners for the audience toward one another?

"F. LORIDA."

Bradentown, Fla., March 9, 1922.

What of the Eye?

To the Editor of MUSICAL AMERICA:

It was with keen delight and intense satisfaction that I read the editorial "Stage 'Props' at Recitals" in MUSICAL AMERICA of March 4—not that I agreed in the least with the sentiment therein set forth, but that the question was at last being agitated which has so long been a matter of wonderment to me. It is all too true that the debutante should not eclipse her own personality and art with a super-abundance of so-called theatrical "props" and pretentious lighting effects; but why,—oh, why!—must the long-suffering concert-goer be forced to gaze on a hideous "back-drop," a stage bare save for the grand piano, always so placed that it resembles nothing so much as a huge coffin (especially after a few "floral tributes" have been deftly placed thereon), and a pallid-faced singer whose features and whole personality would be infinitely more appealing with the kindly assistance of footlights and a little judicious "makeup"? And, in addition to all this, the listener must sit in a house so brilliantly lighted, that his eyes ache and cry out for mercy long before the program is half finished.

In these days of marvelous attainments in the combination of color and sound, the eye has long since grown to demand its pleasure as well as the ear; and to my mind it is a great handicap to any recital for the platform to present such a total lack of beauty as is unfortunately traditional on the concert-stage.

A soft, attractive curtain for background, a tall lamp or candelabra by the piano, a palm or two, and effective lighting, by all means including the partial lowering of house-lights, and there would be a setting of taste and beauty which would put me, for one, in a much more pleasant frame of mind than the customary bleakness of our concert halls, which bring from my soul, at least, a condemnatory and convulsive shudder before the poor singer has even begun her difficult task of trying to please.

ISABEL SPRIGG.

New York City, March 8, 1922.

Stage Props at Recitals

To the Editor of MUSICAL AMERICA:

May I be permitted to take exception to the views expressed in your recent editorial on "Stage 'Props' at Recitals?"

The difference between a song recital and a vaudeville act lies in the quality of the music performed, and the atmosphere of its presentation. If the quality of the music be high, and the artist and accessories, if any, be of a type consistent with it, it need not be moaned that the taint of the music-hall or the revue has been allowed to creep in upon the recital.

There are some to whom this truth is anathema. They rant and rave about the virgin sublimity of "art"; they would strip it mercilessly of anything remotely resembling extraneousness, and isolate it in a temple of forbidding majesty, to be viewed in all its sacrosanct aloofness only by the equally etherialized elect. A comprehensible but bigoted attitude, say those endowed less excessively with spirituality.

Art is art, and as such, remains immutable and inviolable. The union of

[Continued on page 37]



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THE OPEN FORUM

[Continued from page 36]

the two arts of music and literature, fructifying in song, the union of music, literature, and pantomime, of which opera is the offspring, these unions, the irreconcilables accept willingly. Wherefore, then, shake the head mournfully and utter words of pained surprise and dire foreboding, when the two perfectly respectable but apparently condemned arts of painting and interior decoration are hopefully brought forward as eligible consorts for the noble muse of music? Especially when, as was so successfully demonstrated at the very recital which provoked your article, the alliance can be a wholly aesthetic and spiritually satisfying thing? I hope that none of us is quite so irreconcilable as to deny that there exists such a thing as atmosphere and that it can be made distinctly agreeable and enhancing?

But to survey the question from another angle. Why do debutants debut in New York, the greatest musical center in the world? To get the critics, of course, much as they may blanch at this.

There is nothing like a New York press notice to lend prestige to an unknown name, especially when a little skilful blue-penciling and editing is employed. And managers have an inconvenient habit of insisting that young things first prove their mettle before attempting regular bookings.

But—New York critics are most unhappily, if accountably, inclined to shirk cravenly the average debut, and slink off to the opera or the symphony, much to the young artist's chagrin next morning as he vainly searches the papers for some acknowledgment of his work. Therefore, something drastic must be resorted to to lure, yes, wickedly, flagrantly, lure the recalcitrant dears to debuts, even if that something drastic be somewhat Barnumesque. And if the lure can be served up in the form of a pink sugar-coated pill, so much the better for the critics—and art. We are not now considering that something drastic ought to be done to stem the overwhelming tide of debuts; we are simply pointing out that occasionally, what is to be found among

chaff, if one will only trouble to look. As for modesty—my dear sir, modesty is necessarily an anachronism in these troublous, bread-winning times.

And if you will permit me to drop from generalities to personalities, may I add my private conviction that the young singer in question came equipped a little more fully for her Herculean task than the average ambitious mediocrity, and that if she had not resorted to the, in this case, very charming witcheries of "added attractions," many might not now be cognizant of that fact? No, I have not the pleasure of the young lady's acquaintance. ANNETTE LANGROCK.

New York City, March 11, 1922.

"The Bit About Galli Curci"

My dear Mephisto:

Permit me once more to express our appreciation of your helpful articles, especially the bit about Galli Curci as to whether she maintains her popularity and also is singing as well as she did when she first came to us. This answers so many perplexities in the minds of not only musicians but people in general who are interested.

MUSICAL AMERICA is a valuable magazine because of your opinion on all the subjects and this is just to tell you that you have sympathetic response from

ROSS AND ELIZABETH DAVID.

New York City, March 12, 1922.

Kind Words for Question Box

To the Editor of MUSICAL AMERICA:

I want to thank you for answering all the questions I recently sent in to the Question Box and to let you know how greatly I appreciate your kindness.

I took the liberty of asking the questions I did, for I have read MUSICAL AMERICA for a long time and I have always enjoyed it so much and I felt as though I were really acquainted with its editors or those who publish the paper. I was very anxious for this information and so I appealed to you and I think it

is so splendid that there is a place to secure definite information regarding musical matters.

I feel very grateful to you. I do not think there is a finer magazine published than MUSICAL AMERICA and I wish it continued success.

I may say that I am a voice teacher having studied both in this country and in Europe, being there till the outbreak of the war in 1914. I was as eager, if not more so, to read MUSICAL AMERICA there as at home and I am sure it is a source of pleasure and inspiration to thousands.

Thank you again for your kindness and courtesy.

EDYTH M. CARVER.

Fulton, Mo., March 12, 1922.

American Opera

To the Editor of MUSICAL AMERICA:

The letter in the Forum in your issue of March 4, signed "American" and written from Philadelphia, seems to me of broader significance than might at first appear.

What about the American operatic composer? How many works by American composers ever get to the stage and what happens to them en route?

I frankly admit that such operatic works by Americans as I have heard, fall short of "Aida" of "Rosenkavalier" even of "Manon," but there have not been any that did not have some points of excellence.

The main idea that I want to bring out is that American composers, knowing the almost insurmountable difficulties in the way of production of their works, have little or no stimulus towards operatic composition. How then, are they ever to write good operas if they never get any practice in writing them?

The novelties by foreign composers which are produced in this country, are all tried and tested before they ever see the light on this side of the Atlantic and the unsuccessful ones carefully eliminated. In consequence, we have come to believe that all foreign composers produce only masterpieces. Take a look, however, at the list of works produced yearly in Paris, in Italy, in Germany. How many of them are heard after a year or so?

Nor have the older composers by any means always written masterpieces. Of Verdi's thirty works, ten survive; of

Donizetti's sixty-six, seven are still heard though many of these have disappeared from the American repertoire; of Rossini's forty-three, two or at most, three survive; of Gounod's fourteen, two or at most, three; and of Mozart's seventeen, three are given more or less continually and three more have sporadic "revivals."

Any American composer, furthermore, who had two operas produced, would think he had achieved a great deal, whether they were a success or not, but one wonders where Wagner would be if his fame rested in "Das Liebesverbot" and "Die Feen" and even on "Rienzi."

The gist of all this is that if most of the operatic works by American composers are poor stuff, so are most of those of the great European composers, even the greatest, yet we still vainly imagine that only in Europe can opera be composed! "AMERICANISIMUS."

Boston, Mass., March 12, 1922.

Handicapped Because American?

To the Editor of MUSICAL AMERICA:

In your issue of this date appears a letter from Victor Harris in the form of an emphatic protest at the mission of Henry Hadley, Associate Conductor of the Philharmonic Orchestra for appearing as Conductor at the concert for the Walter Damrosch Fellowship at the American Academy at Rome.

Hadley's competence as an orchestral conductor has long since been proved to the satisfaction of audiences both in this country and abroad, BUT he is seriously handicapped, by being born, bred, and trained a real American. This is my personal view of the matter, and as such, is highly unimportant. But the matter in question cannot fail to have interest for all those lovers of music who are watchful that snobbish discrimination against home grown products in music shall be violently protested against whenever possible. At this concert enough selections were performed to have permitted another conductor to appear, and as the receipts were devoted to a purely American purpose, perhaps you will be good enough to try and persuade those responsible to give an explanation. BRUNO HUHN.

New York City, March 11, 1922.

Theo Karle, tenor, is to give a recital at the South Shore Country Club in Chicago on March 26. He will continue on tour until late in the spring.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

Dress at Afternoon Recitals

Question Box Editor:

Will you please tell me whether it is in the best taste for a woman singer to wear a low neck evening gown at an afternoon concert? J. J. M.

Washington, D. C., March 12, 1922.

The measure of taste in the matter of dress being what is done by the best members of the class in question, the weight of precedent is certainly in favor of the evening gown at the afternoon recital. Regarded abstractly, however, the precedent seems as senseless as it would be for a man to wear his evening clothes in the afternoon. Women singers frequently wear a becoming suit and a hat when giving an afternoon recital and manage to look exceedingly attractive. ? ? ?

Wagner's "Faust Overture"

Question Box Editor:

Did Wagner write his "Faust" Overture originally for a contemplated opera or merely as a concert overture? G. R. F.

Davenport, Iowa, March 11, 1922.

Neither. He intended it to be a movement of a "Faust" symphony, this movement to represent "Faust" in solitude. It is for this reason that neither "Marguerite" nor "Mephistopheles" is characterized in it. The other movements

were never written and Wagner gave the work its title as an overture. ? ? ?

Rachmaninoff's Operas

Question Box Editor:

1. Has Sergei Rachmaninoff written any operas and if so have any of them been produced in America? 2. Who wrote the opera "Christopher Columbus" and has it ever been sung in this country? C. M.

Las Cruces, N. M., March 10, 1922.

1. Yes, three one-act operas: "Aleko," Petrograd, 1893; "The Miser Knight," Moscow, 1900, Boston, Dec. 2, 1910, and "Francesca da Rimini," Moscow, 1906. 2. Alberto Franchetti wrote "Cristoforo Colombo." The opera was first performed at the Carlo Fenice Theater in Genoa, Oct. 6, 1892. It was given in this country by the Philadelphia-Chicago company in Philadelphia in 1913. ? ? ?

High Baritone Notes

Question Box Editor:

I have understood that the normal singing range of the operatic baritone voice ends at G on the second line of the treble clef, though some baritones sing A Flat in the "Pagliacci" Prologue. Is it true that there are baritone rôles in opera and operetta that go even higher? R. S. B.

Little Rock, Ark., March 11, 1922.

There are numerous baritone rôles in opera that go higher than G, but most of these works are no longer sung. Verdi, however, wrote high A naturals for "Iago" in "Otello" and an optional high A is often sung by the baritone taking the part of "Roderigo" in "Ernani" in the ensemble, "O Sommo Carlo." An example in operetta is in the soprano-baritone duet in the last act of "Chimes of Normandy," which has a high A for the baritone. The solo of "Captain Corcoran" at the beginning of the second act of "Pinafore" has an optional high A. ? ? ?

Mus. Doc. in New York

Question Box Editor:

Will you kindly tell me the names of the leading schools and conservatories in New York conferring the degree of Mus. Doc.? E. B. A.

Abingdon, Ill., March 12, 1922.

Columbia University and New York University both give the degree of Mus. Doc., but in both cases the degree is an honorary one. ? ? ?

How to Pronounce Them

Question Box Editor:

1. a: How is Rachmaninoff's first name pronounced? b: Oumiroff; c: Gretchaninoff; d: Lazzari; e: Raisa; f: Gauthier? 2. What is the relationship between the two Lazzaris? R. H. Y.

Bradentown, Fla., March 12, 1922.

1. a: Saïrg-yáy-ee; b: Oo-mee-rawff; c: Gret-tschan-neé-noff; d: Lod-zurry; e: Rah-ee-zuh; f: Gó-tee-ay, (final syllable rhyming with "day.") 2. If you mean Carolina Lazzari and Virgilio Lazzari, they are not related.



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Love of Art and Science Must Inspire Folk-Lorist in Quest of Musical Truth

[Continued from page 3]

verge of success, if the victim shows the first sign of waning interest. The study may be taken up afresh next day. It is only civilized beings who, inured to a conception of life as drudgery, will submit to being bored.

Simple people are spontaneous; they are keen of instinct; they can sense a friend unerringly. And I know of no finer allegiance than that of unspoiled and unsophisticated folk. A quaint sheaf of letters recalls folk-singers who became real friends—letters from an Ainu of Japan; from a Bedouin Arab; from Negroes and from Indians all over the United States; above all from my African informant, Kamba Simango. To all of us folk-lore recording was a co-operative effort to save on paper a fast-vanishing bit of native art.

Broad-Mindedness, First Requisite

I have often been asked what training is necessary for the musical folklorist. Firstly, the collector should be gifted with a quick ear. Whether he works from a phonograph or a live singer, it is his ear that he must rely upon. He should also possess a natural sense of rhythm, a retentive memory and an innate musical adaptability. He should specialize in ear-training, musical dictation and all the technical devices of notation. He should cultivate rhythm and the ability accurately to resolve in writing all sorts of unusual rhythmic values. He must have a sensitive musical intuition in order to apprehend the idiom of races whose intervallic and rhythmic tradition may be wholly different from his own. He must bring to his work no arbitrary pre-conception of music as a thing of European standards only. Science will teach him—if artistic sensitiveness does not—that the musical viewpoint of other races must be recognized, and that achievements of folk-singers should be judged, not from our point of view, but by a realization of what the singers are themselves trying to achieve. It is not the business of the folklorist to presuppose what people

ought to sing or to assume that they must be singing wrong or out of tune if their melodies do not conform to the tempered scale of Europe, or to the intervallic relations familiar to us through our own tradition. The complete open-mindedness taught by science as a first prerogative in research work should be a basic attribute.

Personally, my method is to go for material to first sources—to study directly from the singers and wherever possible to live the life of the people whom I am investigating so that their song, heard all about me, is subconsciously absorbed as well as consciously studied. I use a phonograph, but I never depend on this alone, as phonograph records, to be entirely true, should be made in a laboratory on very carefully prepared cylinders. The squeaks and scratches of records made in the field are often misleading. Also, the folk-singer is rarely at his ease and natural when singing into the horn. However, I do consider the phonograph an invaluable adjunct, especially in the study of detail. It cannot weary, and the remorseless lover of accuracy can force it to repeat till the cylinder wears smooth.

Fortunate would be the student who could add to his musical education some training with Dr. Franz Boas, professor of Anthropology at Columbia University and editor of the *Journal of American Folk-lore*. Dr. Boas is one of the greatest scientific folklorists in the world and has himself made invaluable musical records. Second only to the method of first-hand approach is the realization taught by science (and common sense!) that to interpret truly the folk-lore of a people one must know something about the people themselves. Among simpler men art is not exhibitionism but expression purely—a real function of life interwoven with the character, the customs, the religion and even the history of the people. How may the folklorist interpret this art, if he does not know its motive principles? Some contact with the study of anthropology would furnish a rich background for the understanding of different races.

It is hardly surprising that folklorists are few. For added to hard work are exposure, fatigue, sometimes even danger—the danger of intestinal disorders from restricted diet, canned foods and bad water, and the danger of typhoid and malaria. The folklorist must "rough it" in every sense.

And for this work that requires very special training there is no material compensation that would make the sacrifice possible to many musicians. The French government sends its scholars to different parts of France and French possessions to collect folk-lore. If the United States should ever establish the talked-of Ministry of Fine Arts, would it be too much to hope that there might be found (in addition to the Bureau of Ethnology) some further means for the systematic gathering of American folk-lore—Negro and White, as well as American Indian? For such work belongs to the domain of art as well as to museums.

Word reaches us that Mexico is offering prizes for the best collections of local folk-song. Perhaps since we have caught up with China in the matter of giving women the vote, our politicians might eventually come abreast of Mexico in an evaluation of national folk-art! Yet I ominously recall the twinkle in Theodore Roosevelt's eye-glasses when in discussing Indian music he said to me, "How many Congressmen would know what I was talking about if I spoke to them of Indian Art!" (Or any other art, for that matter, alas!)

Musicians Sail for Europe

Among the passengers on liners outward bound from New York for Europe during the past week were Ethel Leginska and Artur Schnabel, pianists, and René Benedetti, violinist. Miss Leginska, who recently underwent an operation, will spend several weeks abroad recuperating. Mr. Schnabel, who played in New York and on tour this season, will give a series of English recitals before returning to Vienna. Mr. Benedetti, who was heard in a recital tour of several weeks, returned to Europe for the summer season. He will play on tour in France and Belgium and as soloist with the Colonne Orchestra in Paris. He will be heard in recital in this country next season. On March 11 Paul Kochanski, violinist, is scheduled to sail on the

Olympic for a recital tour of Spain. After a tour of South America during the early autumn he will return to the United States for the season of 1922-23. On the same day, David Soderquist, baritone, will sail on the Stockholm for Sweden, his former home, where he will spend several weeks studying with John Forsell, formerly of the Metropolitan Opera Company. Mr. Soderquist will be heard in recital here next season.

Concert Aids New York Fresh Air Fund

One of our most worthy and philanthropic organizations is the New York Fresh Air Fund for adults and elderly people. The sole object of the fund, which is supported by some of the most prominent women in New York is to better the living conditions of the elder people during the sunset of their lives when circumstances have taken from them those who would naturally aid them and help them over the last few miles. The organization is incorporated. It spends less than 10 per cent for overhead expenses leaving ninety per cent for direct service. The work has been extended over a period of twenty years. The organization is now out to raise \$100,000 for an endowed home. The charities of the fund are dispensed without regard to nationality or creed. Mrs. Angelique V. Orr is the president. At a recent performance for the benefit of the society, Signor Serafini, the well known and talented baritone, and William Van den Endel, pianist, contributed. Serafini sang some numbers from "The Barber of Seville" and Leila Troland Gardner's charming song "Homeland." Van den Endel played finely numbers by MacDowell and Chopin. Mrs. Gardner also won considerable success with her Negro Spirituals, for which she got much applause and three encores.

Book April Dates for Middleton

The newest booking for Arthur Middleton is for a recital at Butler, Pa., on April 3. Other engagements for the baritone for next month include an appearance at the St. Joseph, Mo., festival. This month he is still on tour in the West.

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WEEK OF MUSIC IN YOUNGSTOWN, OHIO

Cleveland Symphony, Clubs
and Women's Organizations
Join in Celebration

By Walter E. Koons

YOUNGSTOWN, OHIO, March 11.—The celebration of Youngstown's second annual Music Week was successfully concluded on Feb. 25. Mrs. Alberto Reardon of the Monday Musical Club, was director of the musical campaign. The entire Monday Club, the Rotary, Kiwanis and Lion Clubs, and all the women's organizations of the city co-operated in observing the occasion.

The last concert of the Cleveland Symphony, on the Thursday of Music Week, was the principal event of the celebration. The program given under the baton of Nikolai Sokoloff included the Fifth

Symphony of Tchaikovsky; "Siegfried's Rhine Journey," from the Wagner opera, and Dukas' "Sorcerer's Apprentice." Margaret Hamilton, pianist, scored a success with her brilliant and artistic performance of the solo part in Weber's "Concertstück" for Piano and Orchestra. Miss Hamilton was formerly a resident of this city, and has studied for several years in New York. The Symphony displayed the fullness of its powers in the concert, its playing being the most impressive it has yet offered in this city.

Music Week was opened on the previous Sunday afternoon with a musical at the Butler Art Gallery, where Georgiana Rudge, contralto, was heard in an interesting program.

The choral organization of the Monday Musical Club, comprising 120 women members, and conducted by Mrs. F. B. Horn, gave Hadley's "Legend of Granada" and a miscellaneous program on the following evening. The soloists in the former work were Sara Whan, soprano, and Arthur Morgan, baritone. Mrs. Roy Brandon, president of the club, made her debut as a soprano soloist before this

organization with notable success. Jessie Sweetwood and Mrs. M. Humphrey were also heard in groups of soprano and contralto numbers. The Club chorus sang well.

The Monday Musical Club entertained its members and their guests at a Colonial Tea on Washington's Birthday. The hostess received in Colonial costume, and a musical program was presented during the afternoon by members of the club. An "International Concert" was given on Thursday, at which the folk music of thirteen nations was presented. Representatives of these countries appeared in native costume, presenting songs and dances.

A Music Memory Contest held attention on Friday night. During the week the Monday Club sponsored noon-hour concerts in the local stores and factories. The Music Week was indorsed by many prominent business and professional men, who championed the cause of good music in letters which were later published in a local newspaper.

Pasquale Tallarico, pianist, was heard in an all-Chopin program, the sixth of

his series of lecture-recitals, at Ursuline Hall recently. The B Minor Sonata and the twenty-four Preludes, Op. 28, were presented with sound musicianship.

Ladies' Day Brings Artists to Lotos Club

The musical program on "Ladies' Day," March 7, at the Lotos Club, New York, was given by Ida Geer Weller, mezzo-contralto; George Stewart McManus, pianist, and Edna Rothwell, accompanist. Mrs. Weller sang first a group of French songs by Holmes, Delbruck, Dalcroze and the aria, "La Mort de Jeanne d'Arc" by Bemberg, and later songs in English by Beach, Kramer and two of Dvorak's "Gypsy Songs." She was applauded to the echo and at the request of Henry C. Junge, chairman of the entertainment committee of the club, repeated the Bemberg aria. Mr. McManus was heard in works by Schumann, Chopin, Brahms, Liadoff and Debussy.

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NEW ORLEANS HEARS AMERICAN PROGRAM

Historical Review Given by School Head—Club and University Concerts

By Helen Pitkin Schertz

NEW ORLEANS, March 11.—The development of American music, in its song form, from its beginning in the days of the Puritans down to modern compositions, was outlined in an address before the Women's Club on Feb. 20, by Campbell Cooksey, head of the department of music of the Newman Manual Training School. Assisted by John Black at the piano, Mr. Cooksey illustrated the lecture with a group of songs selected to demonstrate the range in theme and treatment of the best known of American composers. The songs included Cadman's "From the Land of the Sky-Blue Water"; Dudley Buck's "Fear Not, O Israel"; H. T. Burleigh's "Moses, Go Down," and "Didn't It Rain"; Fay Foster's "The Americans Come!"; Nevin's "One Spring Morning"; Sidney Homer's "Requiem," MacDowell's "Sea," Ashford's "The Changing Sea," A. Walter Kramer's "We Two" and "The Last Hour"; Mana-Zucca's "The Big Brown Bear"; Cecil Burleigh's "The Birch Tree," Carpenter's "The Green River," Ward-Stephens "To Horse! to Horse!" and others.

The forty-fifth organ recital by Henry Wehrmann was given at the Elks' Club on Feb. 19, when his program included violin as well as organ solos. Assisting artists were Mrs. C. Bordelon, soprano, and Guy Bernard, pianist. An excellent program was given.

The Polyhymnia Circle attained its

customary success in the program presented on Feb. 21, at its monthly recital. Theresa Cannon Buckley was the conductor. The "Elégie" of Raff, with Mrs. John Gehl as soloist, and "Moonlight" by Eaton Fanning, were the choruses by the Polyhymnia Circle.

At the eighth weekly musicale at the Grunewald Hotel on Feb. 24 an interesting program was given by an ensemble consisting of René Salomon, first violin; Albert Kirst, second violin; Carl Mauderer, viola; Louis Faget, 'cello, and Eugénie Wehrmann-Shaffner, piano. Mr. Mauderer played viola solos by Haydn and Tchaikovsky. Mr. Faget played numbers for the 'cello by Lalo, Schumann and Popper, and Mrs. Wehrmann-Shaffner contributed Chopin's Nocturne in F Sharp, and Rachmaninoff's Polichinelle. Mrs. Wehrmann-Shaffner, Mr. Salomon and Mr. Kirst also appeared in a Moszkowski Suite for two violins and piano.

The Louisiana State University Glee Club gave a concert on Feb. 25 at Newcomb College. The opening choruses were "The Boys of the Old Brigade" and a "Winter Song" by the Glee Club, followed by "Give a Man a Horse He Can Ride" by Geoffrey O'Hara, which was warmly applauded. A group of dialect songs was also given. Mr. Mott, with the aid of the club, rendered "Kentucky Babe" and "Shout All Over God's Heaven." An encore was necessary before the program could continue, and the boys responded with "Swing Low, Sweet Chariot." A number of songs from Shakespeare's plays formed an interesting group. J. F. Waymouth, the Glee Club accompanist, was heard in a solo. The Tiger Quartet also appeared with success.

Frank L. Eyer in Limestone College Recital

GAFFNEY, S. C., March 11.—A piano recital was given by Frank L. Eyer, director of music at Limestone College, in the auditorium of that institution on March 3. The program was made up principally of Chopin numbers, in addition to the Beethoven "Moonlight" Sonata, a Bach Prelude and Fugue in F Minor, and the Liszt "Rigoletto" Transcription. The Gamble Concert Party was heard in the same auditorium recently.

Students of University of Kentucky Repeat "Mikado"

LEXINGTON, KY., March 11.—Gilbert and Sullivan's comic opera "The Mikado" was given a second performance by students of the Department of Music of the University of Kentucky, at the Woodland Auditorium on Feb. 25. The work had met with such success at the first performance, given in November, that it had to be repeated. The University Orchestra played the tune music well. The rôles were portrayed by John Dahringer as Nanki-Poo; Martha McClure as Yum-Yum; Miriam Seegar as Pitti-Sing; Sue Chenault as Peep-Bo; Earle Baughman as Pish-Tush; Neal Sullivan as Pooch-Bah; Thomas Brooks as the Mikado; Herndon Evans as Ko-Ko, and Mary Campbell as Katisha. Milton Revell, stage manager, trained the chorus. The whole production was under the direction of C. A. Lampert. The audience was an enthusiastic one. Pupils of Misses Rose and Best, piano teachers, and Mrs. Kean, voice teacher, all of the Hamilton College faculty, were presented in a recital on Feb. 24.

MARY CAMPBELL SCOTT.

Gunster Appears with Mana-Zucca in Miami Program

MIAMI, FLA., March 11.—The first performance of Mana-Zucca's new "Southland Zephyrs," for piano, was a feature of the program which the composer-pianist gave with Frederick Gunster, tenor, at the Central School Auditorium on the evening of Feb. 27. Mr. Gunster had an interesting variety of numbers in an aria from Lalo's "Roi d'Ys" and songs by Rabey, Wolf, Grieg, Rubinstein, Dvorak, Borodine, Gretchaninoff, Grace Porterfield Polk, Mana-Zucca, Pearl G. Curran and Geoffrey O'Hara. He was also received with favor in Edward Bromberg's arrangement of the Volga Boatmen's Song and Reddick's of the Negro Spiritual, "Standin' in de Need o' Prayer." He was accompanied by Eleanor Clark. Miss Zucca gave, as a request group, her "Zouaves' Drill," "Wistaria," Sketch No. 1, Valse Brillante, "Nectar Dance," and Paraphrase

Brillante on "Over There." Finally she showed her abilities as a soprano singer in a group of her own children's songs. An audience of 600 or 700 heard this third concert in the S. Ernest Philpitt course.

CHARLESTON FORCES PLAY

Symphony Program Includes Godowsky Numbers—Military Band Planned

CHARLESTON, W. VA., March 13.—The Charleston Symphony was recently heard in a successful program, which included the "Freischütz" Overture, Delibes' March and Procession from "Sylvia," Handel's Largo (for string orchestra) and a group of four short numbers by Godowsky. The soloist, Louise Howell Shadle, who sang a group of three songs by Henri Duparc, another group of four short songs, "Poems from the Japanese" by Norman Peterkin, and "Mon Coeur s'Ouvre a ta Voix" from "Samson et Delila." Mrs. Shadle was compelled to give several encores.

Plans are being made for the formation here of a regimental band for the National Guard of this State. The band is to number forty-eight men, and this, with the revised government personnel, will give a well-balanced organization.

GEORGE H. CRUMB.

PAVLOWA IN ASHEVILLE

One of the Dancers Hurt by Automobile—Godowsky and Morgana Appear

ASHEVILLE, N. C., March 11.—Anna Pavlova and her Russian Ballet appeared here in matinée and night performances on March 11, under the management of Alva H. Lowe. The programs were made up of divertissements. Mr. Lowe has brought many stellar attractions to Asheville, but the Pavlova ballet seems to have been one of the most popular of the season.

While in this city, Rachel La Franchi, one of the dancers, was injured by an automobile. She is recovering in a local hospital.

Leopold Godowsky and Nina Morgana gave a joint program recently under A. H. Lowe's management, before a large audience. This was the second number of the All-Star Course.

EVENTS IN LEXINGTON

Kentucky Audiences Hear School and University Programs

LEXINGTON, KY., March 11.—An interesting concert in the High School Auditorium on March 8, by the alumni of the school for the benefit of school athletics, included numbers by the Girls' High School Chorus and a quartet composed of Mrs. Patrick Drummond, Mrs. W. A. Hifner, Miss Keith and Miss Dagley; vocal solos by Hazel Arnold, Earl Bryant, Thomas Jackson and Thomas O'Day; a piano number by Myrtle Kesheimer, and a trombone number by Willard Gregson.

The Sigma Tau Fraternity of the University of Kentucky gave a musical program in the University Chapel on March 7. C. A. Lampert, violinist, was soloist.

A delightful musical program given at the Women's Club on March 4, included a piano group by Mrs. Elgin Morrison, an aria by Mrs. E. R. Delcamp and numbers by a quartet from Transylvania College. Mrs. Henry T. Duncan was chairman.

The Girls' Orchestra of the Odd Fellows' Home gave a concert on March 10 at the Epworth Methodist Church.

MARY C. SCOTT.

Second Studio Fire in Augusta, Ga., Destroys Property of Musicians

AUGUSTA, GA., March 11.—Augusta has again been visited by a fire which has destroyed the Montgomery Building, largely occupied by music teachers' studios. Many of the teachers had removed to this building recently, after the fire which destroyed the Harrison Building and much valuable property of musicians, including pianos and other musical instruments. HERMAN R. CLARK.

Rudolph Reuter Gives Wheeling, W. Va., Recital

WHEELING, W. VA., March 11.—Rudolph Reuter of Chicago, pianist, was heard in an interesting recital at Mount de Chantal recently. Schumann's "Carnaval," Schubert's Sonata in B Flat, Five Preludes by Bach, and numbers by Chopin and Liszt were given in addition to a modern group comprising works of Korngold, Granados and Rachmaninoff.

HUNTINGTON SERIES ENDS WITH RECITAL BY SALVI

Choral Association Concludes Successful Course—Male Chorus Gives Concert in Ashland

HUNTINGTON, W. VA., March 11.—Alberto Salvi, harpist, at the City Auditorium on Feb. 21, gave the final number of the artist course arranged by the Huntington Choral Association, Alfred Wiley, manager.

Despite the fact that a whole evening of harp playing was new to this city, the soloist succeeded in holding the interest of a large audience, and several numbers were requested in addition to the announced program. Besides his own compositions, Mr. Salvi gave numbers of Debussy, Offenbach and others.

The officers of the Choral Association are enthusiastic over the success of the course this year, and only a small sum will be required from the hundred guarantors to make up the deficit. The association will present another course next season.

The Kiwanis Male Chorus of this city, conducted by Edwin M. Steckel, gave a concert at Ashland, Ky., on Feb. 28, in the First Methodist Church there, under the auspices of the Ashland Kiwanians. An audience of about 800 greeted the choir and received the program with more than usual cordiality. Numbers of Bullard, Scott, Bishop, Cook, Buck and others featured. Especially effective were the solos of the male quartet, as well as a group of solos by E. W. Grover. Mr. Steckel played a group of organ numbers.

To celebrate the dedication of the new building at Marshall College, several musical features have been presented under the direction of Hannah M. Cundiff of the music department of the college.

EDWIN M. STECKEL.

SOUSA VISITS ATLANTA

Band Concert Attracts Capacity Audience—Local Recitals

ATLANTA, GA., March 11.—Sousa's Band was cordially welcomed by a capacity audience at the concert in the Auditorium on Feb. 20, and Mr. Sousa had to give many encores. Mary Baker, soprano; Florence Hardeman, violin; John Dolan, cornet, and George Carey, xylophone, were the soloists.

An interesting program was given on Feb. 16 at Wesley Memorial Church under the auspices of the Grady Hospital Auxiliary. A piano concerto was played by Grace Bell, a member of the Atlanta Conservatory faculty, and Mrs. S. Kennedy, piano teacher; and vocal numbers were given by Alma Gilbert, Mary Butterick, Mrs. Page, Mr. Locker, Mr. Tanner, and Mr. McKinney. All of these voices have been trained by Mrs. A. R. Burt, who was chairman of the program.

Mrs. James Buchanan, soprano, sang at Edison Hall on Feb. 16. "Curly-Headed Babbie," a favorite with the boys in France, for whom she sang during the war, was included in her program. Marie Jerome was accompanist. Both these ladies are pupils of Margaret Hecht.

At a meeting of the study class of the Women's Club on Feb. 15, Mrs. L. T. Stallings, soprano, sang a group of songs.

L. S. STARR.

Aids Gunster in Birmingham Benefit

BIRMINGHAM, ALA., March 12.—Frederick Gunster had the assistance of Mrs. Edna Guckel-Gussen, pianist, in the program which he gave at the Jefferson Theater for the benefit of the organ fund of the Independent Presbyterian Church. Fourdrain's "Ma Maison," said to be sung for the first time before an American audience, was the outstanding feature of the program. Another first-time number was H. T. Burleigh's "Adoration," and in response to requests the tenor gave Pearl G. Curran's "Rain" and Oley Speaks' "Sylvia." The peculiar pathos of the Volga Boatmen's Song was well brought out in Bromberg's arrangement. Mr. Gunster has a resource of particular excellence in his enunciation of his singing of Negro Spirituals, one of which he featured in a Burleigh arrangement. Mrs. Gussen had works by Mendelssohn, Liszt and Grainger in her solo group. Mr. Gunster was enthusiastically received by a capacity audience.

Mrs. Lovette Scores in Recital After Forced Six Years' Retirement



Eva Whitford Lovette, Mezzo-soprano

BELTON, TEX., March 11.—To have apparently lost her voice for the greater part of six years and then to score a success in recital again was the experience of Eva Whitford Lovette, mezzo-soprano and head of the vocal department of Baylor College. Mrs. Lovette made her rentrée in a recital of Italian, French, German and English songs. Recognition was accorded her not only as a singer but also as a dramatic reader, for she read with good effect English translations of the songs in foreign languages. She was especially successful in "Se Florendo e Fedele" by Scarlatti; "Vergebliches Ständchen" and "Meine Liebe Ist Grün," by Brahms; "Was I Not a Blade on Dewy Meadow Ground," by Tchaikovsky; and "At the Well," by Hageman. Her husband, Dean T. S. Lovette, appeared in the triple rôle of accompanist, pianist and composer. His solo numbers were the Bach-Stradal Concerto, a Gavotte by Handel, a Ballade by Burleigh and the Liszt "Cantique d'Amour." In spite of the prolonged applause, Dean Lovette declined to give an extra. As composer he was represented by a group of four songs of differing type, "If I Could Love Thee," "The Close of Day," "I Love My Love" and "The Throne of Love."

V. W.

Boston's Week of Music

[Continued from page 33]

CADMAN TALKS OF HIS EARLY REBUFS

Guest of Boston Publishers, He Admits Aspirations in Field of Opera

By W. J. Parker

BOSTON, March 11.—The Boston Music Publishers' Association held its annual meeting in the Parker House on March 1. Charles Wakefield Cadman, composer; Princess Tsianina, vocal interpreter of his Indian lyrics, and Blanche Dingley-Mathews, pianist, were special guests of the Association. Banks M. Davison, of the White-Smith Co., who introduced the guests, gave reminiscences of the composer, and told how impressed he was when he played his American Cycle of Indian Songs. He with others thought an Indian song would smack too much of the tom-tom in its essay of melody, but was agreeably surprised at the intrinsic merit the songs possessed. Nor was he disappointed in accepting them, because time had acclaimed them and their composer as of genuine American musical worth.

Mr. Cadman, who received an ovation, told in a refreshingly informal manner of the rebuffs he received when he first came among Boston publishers with his early compositions. These rebuffs stood him in good stead, however, as he was determined to make good in the composing sphere. He referred in a genuinely friendly manner to Mr. Davison as "Uncle Banks," who accepted his four Indian songs, and of his gratification in meeting present-day local publishers in their splendid organization. He confessed that he had the "operatic bee," and until that had been "swatted" he would not be satisfied. Mr. Cadman dwelt at length upon the possibilities of music in the motion picture field, and said that music life on the Pacific Coast was increasing rapidly.

Princess Tsianina, who also responded, said that her mission in life was to correct the impression of the American Indian, which was altogether wrong. She told also of the rebuffs she had received in gaining her musical education, and the need of such rebuffs to spur one on to success.

Blanche Dingley-Mathews spoke of music from the teacher's viewpoint. "Music," she said, "is altogether too much a matter of segregation. You publishers are out to kill the foreign dealer, while we teachers are bent upon giving the quietus to foreign teaching. We can both succeed if we refrain from following the line of least resistance. You can sell an old manuscript at larger profit, and we can teach from an old

score, unless we take the time to learn a modern text. Neither method is progressive. Human sentiment should enter largely in both our spheres if we are going to succeed. We must deal always in futures, and cement the bond of friendship with out respective clients."

The following board of officers was elected to serve the ensuing year: Walter M. Macon, of the White-Smith Co., president; Charles W. Homeyer, of Charles W. Homeyer & Co., vice-president; W. Deane Preston, of the B. F. Wood Music Co., secretary-treasurer.

Caruso Memorial Launched in Boston

BOSTON, March 12.—The Caruso Memorial Foundation had a notable inception as far as this city was concerned, in the Salon of the Copley Plaza, on March 9, when leaders in the music, civic and business life met to hear an exposition by Charles D. Isaacson, of New York, of national plans for raising \$1,000,000 for the education of poor but deserving music students, as a memorial to the world's greatest singer. Governor Cox is chairman of the honorary committee for Massachusetts. Mayor Curley was represented at the meeting by his first secretary, Standish Wilcox. A ways and means committee appointed to assist in the formation of a general committee includes: Allan R. Frederick, chairman; Mrs. Alexander Steinert, George W. Chadwick, Standish Wilcox, representing Mayor Curley, and Fred J. McIsaac. This committee will meet March 24, at the Copley Plaza, when the permanent organization will be formed. It is proposed to launch the movement officially with a concert at Symphony Hall in the immediate future.

W. J. P.

Middletown, Conn., Welcomes Marie Sundelius

MIDDLETOWN, CONN., March 13.—Marie Sundelius of the Metropolitan Opera Company appeared here in recital recently and was received with warm cordiality. In response to insistent applause she was obliged to give five encores at the end of the recital.

Mme. Sturkow-Ryder in Nashua, N. H.

NASHUA, N. H., March 12.—Theodora Sturkow-Ryder, pianist, gave a concert here under the auspices of the Woman's Club on Feb. 27. She played the Handel Air and Variations in D Minor, two Scarlatti numbers, the Gluck-Brahms Gavotte, "Polichinelle" by Rachmaninoff, Liszt's First Rhapsody, and her own Fantasia Pastoral. As encores she gave Rebikoff's "Satan's Amuse" and her own "Imps." Other soloists were Florette Tessier-Desparois, soprano, and Doris White-Whitney, 'cellist.

Zuleika Grotto Engages Mayer Artists

BUFFALO, March 11.—In the last two seasons the music committee of Zuleika Grotto Lodge in Buffalo has engaged artists from Daniel Mayer for its annual concert. They have again come to Mr. Mayer for artists for the next concert, on April 7, in Elmwood Music Hall. The program will be given by Vera Curtis, soprano; Helen Jeffrey, violinist, and Juan Reyes, pianist.

MORE MUSIC IN WORCESTER

Enrolment Grows for University Extension Course—Interesting Concerts

WORCESTER, MASS., March 11.—The growing interest in music in this city is illustrated by the popularity of the course in music appreciation now being given by Henry L. Gideon of Boston, as part of the University Extension Courses arranged by the Massachusetts Department of Education. The large enrolment for this course is increasing every week.

The organization of a branch of the Piano Teachers' Association also marks an advance in Worcester's music. This association was recently formed by Eleanor Brigham of Boston; and Worcester's branch held its first regular meeting recently, at the studio of its president, Idelle Clark, when the teaching value of several third and fourth grade compositions were discussed.

Assisted by A. Thomassini, harpist, the Boston Philharmonic Ensemble gave an interesting program on Feb. 26 in the Art Museum, with William Dodge as leader. More than 2000 persons heard the concert, and many others were turned away. The program, which combined many request numbers, was worthily presented.

Gounod's "Saint Cecilia's Mass" was admirably interpreted on Feb. 26 at the performance given by the chorus and quartet of Old South Church, under the direction of Walter Maghussen, organist. The Haydn String Quartet, with E. Yolman as leader, assisted.

MRS. C. E. MORTON.

Teachers Hear Claire Dux

CONCORD, N. H., March 11.—A full measure of extras was given by Claire Dux, soprano of the Chicago Opera Association, in her recital before the Teachers' Association here on Feb. 23. Her program was made up of Italian, English, French and German songs and arias. She was cordially received and after repeating a couple of her announced numbers, Miss Dux gave the "Sadko" aria, "Caro Nome" from "Rigoletto" and the aria from "Bohème." Besides resourceful technique, personal charm marked her singing.

Miss Cottlow Plays for the Legion

OREGON, ILL., March 12.—In the course of her Middle Western tour, Augusta Cottlow, pianist, volunteered to give a recital for the benefit of the Shirley Tilton Post 97 of the American Legion. Miss Cottlow's brother, Dr. B. A. Cottlow, who was an officer in the war, is a member of this post. A capacity audience made the concert a pecuniary as well as an artistic success. The pianist prefaced each of her numbers with a brief account of the life of the composer and a sketch of his work. Following the program refreshments were served.

Herma Menth Plays Return Engagement in Sandusky, Ohio

SANDUSKY, OHIO, March 11.—Herma Menth, pianist, was presented here in a return engagement on Friday evening, Feb. 24. The concert was given at Sidley Memorial Hall and Miss Menth's performance met with the warm approval of her audience. Her program, which was made up of four groups, opened with the Mozart "Pastorale Variée." Other numbers in this group were the Lully-Godowsky Gigue, the Couperin "Les Barricades Mystérieuses" and the Saint-Saëns Caprice on the Gavotte from Gluck's "Alceste." The second group, Fantasia and Fugue on the Theme B. A. C. H. by Liszt, Miss Menth played with great depth and tonal expressiveness. The following group presented three numbers each by Brahms and Chopin, one of which she was obliged to repeat. The final group opened with the Debussy "Reflets dans l'Eau" and this was followed by Cyril Scott's Danse Nègre, Godowsky's "Alt Wien," Sauer's "Boîte à Musique" (manuscript) and the Gounod-Liszt "Faust Fantasia." The Godowsky and Sauer numbers were repeated. To these Miss Menth added four extras, closing with the Dance Humoresque by Stojowski.

GADSKI SUIT DISMISSED

Court Rules that Lack of Jurisdiction Is Fatal

The \$500,000 suit brought by Johanna Gadski, operatic soprano, against the Chicago Opera Association for statements alleged to have been made concerning the artist's popularity with American audiences since the war, was dismissed by Justice Hand in the United States District Court on March 13, on the ground of lack of jurisdiction on the part of the Court. Lewis and Kelsey, attorneys for the Chicago Opera Association, contended that the papers in the case had not been properly served upon the acting business manager of the Association, Clark A. Shaw. In addition, it was contended that the plaintiff was legally prevented, as an alien citizen, from suing in the Federal courts of any district except that in which the defendant had "residence." The Court ruled the service invalid, on these contentions, and the case was dismissed. The suit was brought on Feb. 6 last, and grew out of alleged statements to the press at the time when Mme. Gadski's contract with the Association was said to have been rescinded.

LHEVINNE IN MILWAUKEE

Pianist Tumultuously Received at Annual Recital

MILWAUKEE, WIS., March 11.—Josef Lhevinne made his annual appearance here recently and was received with more enthusiasm than ever before. His recital was prolonged by an hour through his generosity in giving encores. Margaret Rice was as usual the sponsor for Lhevinne's appearance. The chief point of interest of Mr. Lhevinne's playing was its great variety. Simple songs like Schubert's "Linden-Tree" were endowed with amazing depth of tone coloring, and compositions like the "Blue Danube," by Strauss, fairly scintillated with beauty.

Mr. Lhevinne's program included, besides these works, the Beethoven "Waldstein" Sonata, Schubert's Impromptu in F Minor, Beethoven's "Dance of the Dervishes," a group of Chopin, two Etudes of Moszkowski, Balakireff's "The Lark," and the Liszt-Busoni "Campagna." He received the greatest ovation accorded any musician in Milwaukee this season.

C. O. S. KINROOD.

FLONZALEYS IN ALBANY

Local Violinist and Harpist Heard in Joint Program

ALBANY, N. Y., March 12.—The London String Quartet was heard in a recent concert at the auditorium of the New York State College for Teachers, under the auspices of the College Music Association. Mrs. Miller, wife of Governor Nathan L. Miller, headed the list of patronesses for the event. The Quartets in D Minor by Mozart and Schubert were on the program, and Dvorak's "American Quartet," based upon Indian and Negro melodies, was played at the request of Dr. Harold W. Thompson, head of the college music department. H. Waldo Warner, viola player of the Quartet, was represented by his interesting "Folk-song Phantasy."

Earl Hummel, violinist, and Margaret DeGraff, harpist, both young Albany artists, gave a joint recital recently at the Albany Institute Historical and Art Society Auditorium. The artists were heard in solo numbers and duets. Stanley Hummel was at the piano.

W. A. HOFFMAN.

Austin, Minn., Acclaims Florence Macbeth

AUSTIN, MINN., March 11.—Demands for seats for the Florence Macbeth recital here recently were so many that she gave an extra program in the afternoon in the High School Auditorium. Her program was the same for both concerts, and included several arias and a wide variety of songs. George Roberts was the accompanist.

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New Music: Vocal and Instrumental

Four Transcriptions for Violin and Piano by Toscha Seidel

Toscha Seidel, one of the bright particular stars in the concertant Auer galaxy, has transcribed for violin and piano "L'Amour de Moi," an old French song, Grieg's "Anitra's Dance," Tchaikovsky's "Troika," and a "Syrian Berceuse" (Carl Fischer). In violin transcriptions the piano accompaniment plays an important part. The seventeenth century "L'Amour de Moi" has been charmingly done by the gifted young Russian artist, and so has the "Syrian Berceuse." Nor may fault be found with the effective transfer, so far as the solo instrument and its piano background



© Miskin
Toscha Seidel

are concerned of Tchaikovsky's "Troika en Traineaux."

Three Good Sacred Songs

C. B. Rutenber's three sacred songs, "I Will Lift Up Mine Eyes," "Come Unto Me," and "Let Not Your Heart Be Troubled (G. Schirmer)" all set to Biblical texts, are notable for their breadth of devotional expression, which differentiates them from the more surface type of sacred song, and the purity of their melodic lines. They are excellent examples of a genus not always successfully attempted. The first is published for high voice, the other two songs for medium voice.

Three Bucolic Melodies by Roger Quilter

The crimson petal does not sleep in Roger Quilter's group of "Three Pastoral Songs" (New York: G. Ricordi & Co.—London: Elkin & Co., Ltd.). Their keynote, however, is grace; and the poetry of Joseph Campbell's texts find the right pastoral echo in the Theocritan atmosphere of "I Will Go With My Father A-Ploughing," the dreamy "Cherry Valley" and the more animated "I Wish and I Wish." The original edition is for high voice (also for medium or low), with piano, violin and cello; and there is another for voice and piano only.

Three Distinctive Songs, by a French and an Italian Composer

"Chant Magyar" and "Dors, Cher Enfantlet" by Paul Joseph Hille-macher, and "Il Brigidino" by Domenico Brescia (Composers' Music Corporation) are expressive and musically convincing exemplars of the modern French and Italian Lied. Hille-macher's "Magyar Song" and his "Sleep, My Dear Little One" are delicately worked and melodically lovely, true to that type of French lyric invention which relies on the charm of grace and distinction and an artistic and appealing simplicity for its truly artistic effects.

Domenico Brescia's "Il Brigidino" ("The Cockade") is a love song of direct appeal, expressive and well-climaxed and extremely singable. The English versions of the original poems are by Frederick H. Martens.

Two Italians and a Viennese Write Piano Numbers

Mario Tarenghi's "Myrtle Blossoms" and "The Gypsy's Lament," and Eduard Poldini's "Whispering Leaves" (Arthur P. Schmidt Co.) are three nicely and effectively written piano pieces of medium difficulty, gracefully and idiomatically conceived for the instrument.

A Gordon Johnstone Setting by William Arms Fisher

The immediacy of appeal which certain Gordon Johnstone lyrics possess may at times make for obviousness in their musical setting. This is not the case, however, with "So Near to God" (Oliver Ditson Co.). Here a text which is simple and direct gains additional expressiveness and a more subtle emotional character in the sincere charm of the melody which Mr. Fisher has written to it, and which he has harmonized with such rich and beautiful effect. The song is published for medium and medium high voice.

A New Edition of Svendsen's Romance

A new edition of the well-known Romance (Carl Fischer) for violin and piano by Johann Svendsen appears in a careful and scholarly version made by Gustav Saenger, "as played by Eddy Brown." The piano part has been admirably filled in.

Arnold Bax's "Of a Rose I Sing a Song"

"Of a Rose I Sing a Song" (London: Murdoch & Co.) is an exquisite Fifteenth Century carol setting for small choir, with harp, cello and contrabass, by Arnold Bax, that stands as far above the average Anglican church chorus as Sirius does above the toy balloons at a country fair. It is printed in score, large sheet-form, and is well worth possessing, whether for actual use or for private study and enjoyment.

A "Rainbow Song Book" for Young People

"The Rainbow Song Book of Original Songs" (Charles Scribner's Sons) provides a number of attractive songs, whose music has been written by Elizabeth Alden and C. Irving Valentine to words by Adele Marie Shaw, for the adolescent of the upper grammar and high school grades, though, for all that the "school idea" has been uppermost in the minds of the authors, their volume has a more general appeal as well. The song written with the high school in the background of the composer's mind cannot pretend to the higher flights of genius; nor are these expected, since they would startle and alarm the high school singer rather than lead to any useful result. It is enough to say that these songs show good taste both as regards their textual and musical invention.

A Macdowell-Kramer Transcription for Violin and Piano

"Long Ago" (Arthur P. Schmidt Co.), by Edward Macdowell, is one of his exquisite shorter songs, and one which, with only a few deft changes, A. Walter Kramer has turned into an ideal melodic *bonne bouche* for the violin, in a transcription as effective as it is idiomatic. It was made for Kathleen Parlow, who has played it on her programs.

A Fine New Collection of Humorous Songs for Children

"Humorous Songs Just for Children" (Milwaukee: Seneca Pierce) is a collection of nine songs, words and music by Florence King Berresford, which is above the average of its type. The humor of the little songs is not subtle, nor is it meant to be; they are "just for children," and are direct and funny in the way which children understand. The music of the songs is bright, melodious and cheerful throughout, and Florence King Berresford has done good work for the "kiddies" in this little book.

Arthur Bliss' "Two Nursery Rhymes"

As in his "Madame Noy," the setting for soprano voice, flute, clarinet, bassoon, viola, bass and harp previously reviewed in these columns, a peculiarly virile and unbacked note marks the "Two Nursery Rhymes" (London: J. & W. Chester, Ltd.) of Arthur Bliss. The two "rhymes" are by Frances Comford, "The Ragwort," written for soprano, clarinet and piano; "The Dandelion," for soprano and clarinet. The latter is provided with a piano part for practice only. The first has an entertaining amount of humorous pomp and circumstance in the wind and piano accompaniments to its narrative Allegretto melody; the second—a tune as good as "London Bridge"—and not so unlike it rhythmically—proves that Bliss knows how to make the diatone personal and effective. They are both happy and individual essays in modern nature-music.

Two New Songs by H. T. Burleigh and G. S. White

Now and again one meets with a song which, while it is of the ballad type, is a better art-song—paradoxical as it may seem—than many a vocal number of "high-brow" allure. H. T. Burleigh's "The Prayer I Make for You" (G. Ricordi & Co.) for all its waltz-refrain and directness may be called a song of this kind. And this will apply also to G. S. White's charming "My Mother." The melody is a delightful one, simple, naturally expressive and, what makes itself felt at once, sincere. It may be a song of the ballad type, technically speaking, but in reality it is more: a lovely expressive bit of melody no artist need be ashamed to present. It is published for high, medium and low voice; Mr. Burleigh's song for high voice and low.

A "Country Scene" for the Organ

"Scena Campagnuola" (J. Fischer & Bro.) by Gottfried H. Federlein, is a successful evocation of the joyous bucolic spirit in music for the organ manuals. A Vivace states the spirited initial theme, developed with rich chromatic passage-figuration, and a Poco meno mezzo pastoral section precedes a brilliant and effective close. It shows real imagination and is dedicated to Pietro Alessandro Yon.

An Irish Song by Ivor Gurney

"The County Mayo" (London: Winthrop Rogers, Ltd.) by Ivor Gurney is a particularly fine example with a wonderful medial climax, of the Irish-inflected and poetized art-song, which shows its composer as a master of craftsmanship and genial inspiration. It is published for high and for low voice.

"The Music Student's Piano Course," Fifth Year, Book I

"The Music Students' Piano Course" (Oliver Ditson Co.) already has been considered (as its various volumes have appeared) in these columns. In this Fifth Year Book I of the course, the admirable plan so carefully developed by such editors as Clarence G. Hamilton, John P. Marshall, Percy Goetschius, Will Earhart and William Arms Fisher has been further carried on for providing a logical basis for granting school music credits, through the systematic training of "ears, fingers and mind in piano playing and musicianship."

A Tid-Bit for the Organist

Romance (Harold Flammer, Inc.), a melodious Andante by Hermann Frommel, has been transcribed for organ by James H. Rogers, and in its new form gives players of the manuals and pedals an attractive tid-bit number for the recital program, expressive and of sure effect.

A New Piano Trio by Roberto Gerhard

The Trio pour Violon, Violoncelle et Piano (Paris: Editions Maurice Senart—New York: Fine Arts Importing Corporation) by Roberto Gerhard, is a fine addition to the existing chamber music repertory, with pregnant and expressive themes—there is a quite lovely medial movement, *Très calme*—developed with considerable richness of chromatic color, and with much relief in movement, mood and tempo.

It is modern in spirit without any striving for the bizarre, and is dedicated to the composer's "cherished master Felipe Pedrell," the dean of Spanish composers, and the earliest prophet of Wagnerism in Spain.

A Boyle "Pierrot" and a Lacombe "Dance in Five Time"

"Pierrot" and "Dance à Cinq Temps" (Composers' Music Corporation), the first No. 3 of George F. Boyle's "Marionette Suite," the second the third number of the "Petite Suite" by Paul Lacombe, are both engaging exemplars of the combination of the artistic and the tuneful in keyboard dance-forms, the Lacombe number light, airy, evanescent, the capricious *serenatella* of Mr. Boyle more subtly ingratiating. Both are delightfully pianistic.

A New Vocal Lullaby by Harriet Ware

"Li'l Road to Rest" (Harold Flammer, Inc.) This new mammy croon by Harriet Ware—it has a delightful dialect text by Leigh Richmond Miner—may be accounted one of those little "black diamonds" of more immediate vocal appeal, such as Nevin, Guion, Shelley and others have grown in the song field lying below the Mason and Dixon line. It is published for high and for low voice.

Two Piano Impressions by Georges Clerbois

"L'Oiseau d'Orage" and "Sérénade Fantastique" (Carl Fischer) by Georges Clerbois, are full-flavored and meaty piano numbers of modern type. The "Storm Bird," however, does not sweep with spreading pinion on the tonal clouds of a pianistic tempest; rather does he droop black wings and mourn with plaintive sadness through two interesting pages. The "Sérénade Fantastique" is an uncommonly sprightly, clever development of a capricious serenade idea; at times grotesque, at others tender, and like its companion, deserves to be known and played.

A Song of Tender Beauty

Henry S. Gerstlé's "Spring Sadness" (G. Schirmer) is a recital song that will make many a mezzo, contralto or baritone rejoice. Not because it is a threnody, but because it is one of the most sincerely expressed English songs that have appeared in a long time. Mr. Gerstlé has written some excellent music before, of which we have spoken in these columns; this song is as spontaneous as it is intense and the whole conception is vibrant with melodic beauty, appropriate harmonic feeling and a real heartfelt undertone. The poem is by Helen R. L. Valentine and is very worthy. There is a dedication to Sophie Braslau, who could sing it magnificently, and who should give it an early hearing.

Reviews in Brief

"A Scaff Dance" (Clayton F. Summy Co.). N. Louise Wright offers a bright, useful piano teaching piece, Grade III, without recourse to Chaminade.

"At Sunrise" (London: W. Paxton & Co., Ltd.). J. A. Meale's pleasant organ melody, for "church, recital and cinema," is a well-sounding example of a favorite type.

"Summer Mood" (Willis Music Co.). L. Leslie Loth's bright and tuneful intermezzo for piano, though somewhat obvious, has a good rhythmic swing and should please.

"Silent Night" (Schroeder & Gunther). Gruber's original "Silent Night" is here presented in a piano improvisation by John Thompson, musically effective and in good taste, and not very difficult.

"The Ballet, 'In Merrie England.'" "Peasant Dance" (G. Schirmer). Three little piano dances in early grades, by Mathilde Bilbro, with more of a flavor of originality than the majority of their kind.

"Eight Etudes" (G. Schirmer). An excellent and valuable addition to this publisher's "Scholastic Series" is this book of eight studies for the development of the fourth and fifth fingers, by Jacob Reinhardt. A prefatory note by John Powell points out that they may well supplant Tausig's "Daily Studies," and are a boon to both student and virtuoso.

"Only Dreaming" (London: Joseph Williams, Ltd.). An engaging little unison school song, by Florian Pascal.

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YORK SINGERS IN "MIKADO" OPERA

Society Starts with Gilbert and
Sullivan—Club in Tchaikovsky Music

By J. L. W. McClellan

YORK, PA., March 11.—The York Operatic Society's first production since the inception of the organization, Gilbert and Sullivan's comic opera, "The

Mikado," was presented to well-filled houses on two evenings recently. The work was well sung, and staged and costumed admirably. It was given by a local cast and chorus, with the exception of the rôle of Ko-Ko, which was portrayed by Leslie Joy of Philadelphia, baritone. The production was directed on both evenings by Owen Fitzgerald of Philadelphia, who had trained the principals and chorus.

The cast was as follows: The Mikado, Erwin Schroeder; Nanki-Poo, Ralph S. Garrett; Ko-Ko, Leslie Joy; Pooch-Bah, Charles Long; Pish-Tush, Paul Lunnard; Yum-Yum, Florence Wolpert; Pitti-Sing, Pauline Lenn; Peep-Bo,

Bertha Shellenberger, and Katisha, Lou Finkbinder. The chorus comprised: Minerva Bradford, Mary Bergdoll, Lillian Gise, Adeline Reiver, Helen Dittenhafer, Blanche Kohler, Gertrude Russel, Marie Townsen, Elizabeth Bentzel, Romaine Spangler, Helen Kissinger, Mary Hake, Mrs. Alvin Miller, Charlotte Lehn, Eleanor Strayer, Sara Markley, Mary Hartman, Ruth Aubitz, Theodore Parker, Ada Livingston, Clara Tragesser, Rosa Gohn, Emma Kling, Walter Kirkwood, R. O. Bentzer, Loyd Wheeler, Paul McCleary, Frank B. Kissinger, Stanley Anders, Herbert Hinkel, George Hinkel, Frank Wilhelm, and Raymond Gillespie. The singers, except for Leslie Joy, are pupils of Camilla Steig-Treible of York and Warren W. Shaw of Philadelphia, the latter of whom conducts classes here.

Henrietta Wiest was chairman of the latest program presented at the bi-weekly meeting of the Matinée Musical Club, the topic for the afternoon being Tchaikovsky's Symphonies. A biographical sketch of the composer was read by Mrs. Frances Greenewalt Wolf. Musical illustrations given on the phonograph included excerpts from the symphonies and smaller works of the Russian composer. Before each number interpretive comments were made by Grace Zeigler. A movement from the "Pathétique" Symphony was played as a piano duet by Mrs. Herbert Rehmer and Florence Stumpf. The finale of the Symphony in F Minor was given, as played by the Boston Symphony on a record, as was the "Andante Cantabile," as played by Fritz Kreisler.

At a recent meeting of the Del Puente Club, a musical organization, it was decided to apply for a charter. The officers of the organization are: President, Joseph Tassia; Vice-President, John Larkins, and Secretary-Treasurer, Spurgeon Leber. After the business session rehearsals were carried on of excerpts from "Tosca," "Faust," "Trovatore," "Carmen," and "Cavalleria Rusticana," which will be sung at the club's spring concert.

The Criterion Male Quartet, recently was heard in a concert at the First U. B. Church, under the auspices of the Young Men's Bible Class.

Erie Symphony Gives Third Concert

ERIE, PA., March 11.—The Erie Symphony, Henry B. Vincent, conductor, recently gave its third concert of the season in the Park Theater, with Mrs. Elsie R. Jarecki, pianist, as soloist. The orchestral numbers included the Prelude to the third act of "Lohengrin," and the Overture to "Die Meistersinger." Bizet's "L'Arlésienne" Suite and shorter numbers. Mrs. Jarecki, who is a pupil of Leschetizky, gave a brilliant performance of Mendelssohn's G Minor Concerto.

Alice Verlet to Return in Recital

After an absence of seven years, Alice Verlet, coloratura soprano, will return to the New York concert stage in a recital at Carnegie Hall on the evening of March 17. Her program will consist of numbers by Mozart, Grieg, Tchaikovsky, Debussy, Paul Vidal, Charles Bordes and the Americans, Henry Hadley, A. Walter Kramer, Dagmar De C. Rybner and Thurlow Lieurance. She will be supported at the piano by J. Warren Erb.

Announce Extra Philharmonic Soloists

The engagement of four soloists whose names have not hitherto been given out has been announced by the New York Philharmonic for the remaining concerts of the season. The artists are Ernest Schelling, Erna Rubinstein, Myra Hess and Elly Ney. They will appear at concerts at the Metropolitan Opera House, Carnegie Hall and the Brooklyn Academy of Music. Mr. Schelling was heard in his own variations for orchestra and piano, "Impressions from an Artist's Life," at the concert in Carnegie Hall on the afternoon of March 12.

Thurlow Lieurance Program in Kansas City, Mo.

KANSAS CITY, Mo., March 11.—The Thurlow Lieurance Trio gave a program of Indian music under the auspices of the Mu Phi Epsilon Sorority on Feb. 24. Mrs. Lieurance, soprano, and George B. Tack, flautist, interpreted music written by Mr. Lieurance, who played the accompaniments.

TOLLEFSEN TRIO CLOSES SCRANTON CHAMBER COURSE

Organ Recitals and Rachmaninoff's Program Also Included in Recent Events

SCRANTON, PA., March 11.—The Tollefsen Trio was heard in the last of the Chamber Concerts given under the auspices of the Music Department of the Century Club on Feb. 28. Mozart's Trio in E, Tchaikovsky's Trio in A Minor and Schütt's "Fairy Tale" Waltzes were especially welcomed. The artists were Carl H. Tollefsen, violin; Augusta Tollefsen, piano, and Paul Kefer, cello. Mrs. Harold Scragg is chairman of the Music Department.

A recital was given by Sergei Rachmaninoff at the Armory recently under the management of Chauncey C. Hand. On the program were familiar Chopin numbers; Beethoven's "Pathétique" Sonata, the Weber-Tausig "Invitation to the Dance," and Liszt's Second Rhapsody. Several compositions of the performer were presented.

Frank J. Daniel, assisted by William A. Flack, violinist, gave an organ recital at the Holy Trinity Lutheran Church, Feb. 17. Mr. Daniel included in his program the Boellmann "Suite Gothique"; the Bach Fugue in G Minor, and a Toccata of his own composition.

The American Guild of Organists presented in a recent concert at the Immanuel Baptist church, Mrs. Isabell Pearson Fuller, organist, assisted by Marion Parsons, of New York, contralto. Mrs. Fuller opened her program with the "Praeludium Festivum," by Rene Becker. The closing number was "Rameses II," by R. S. Stoughton.

Ruth Hughes, soprano; Mrs. Alfred Williams, pianist, and Gwen Powell, reader, gave a joint concert at the Y. M. H. A. Miss Hughes sang, among other numbers, Aylward's "Beloved, It Is Morn." Mrs. Williams was at her best in Rachmaninoff's Prelude in C Sharp Minor.

C. P. SICKLER

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[Continued from page 5]

privilege to give that indorsement essentially practical value.

Preparing the School Teacher

Questioned upon the "regular" teacher's equipment for music teaching, Mr. Jones outlined the method of preparation as follows: "The girls expecting to teach in the public schools take one year of musical theory in the high school and two years of application of teaching method in normal school. Part of the curriculum is devoted to music and there is a six months' training period. There are also special classes where teachers who are weak on the musical side receive supplementary drilling." Which would seem to indicate that the teaching of musical fundamentals—although necessarily in the hands of "laymen"—is no longer entrusted to persons lacking even a rudimentary equipment.

"We have had a rather curious experience of the 'school spirit' and its effects on musical organizations," Mr. Jones continued. "To recall a recent instance, we decided to form an all-high school chorus, chosen from the several high school choruses, which was to meet regularly at one of the city high schools. The idea turned out to be decidedly unpopular with the students. Imbued as they are with the 'spirit' of their own particular school (which amounts to unquestioning loyalty), they resent getting together in some other school and losing, as it were, their identity. Their attitude is not hard to understand and is, I suppose, forgivable. At bottom it is the same psychology which makes them 'root' so fiercely for their school athletic teams and heroes. They want their school chorus to represent their particular school, and one can after all hardly expect bigger considerations to weigh."

Instrumental Lessons Given

"Our choruses, however, are doing excellent work. Under the conscientious drilling of their directors they have reached a point of proficiency where

they can do justice to such works as "The Creation" and Gade's "Crusaders" and "Erl King's Daughter." Of course the regularly changing personnel of the choruses is an unfortunate handicap, but that is inevitable. The plan whereby twenty-five of the Cleveland Orchestra players give instrumental lessons to all who wish to study, is just in its first year. Of course, these teachers are not able to devote much time to individual pupils—this year there are 600 studying instruments—but the plan has definite merits and in time should bring many recruits to the school orchestras and bands. The latter organizations, in the city high schools, are conducted by the assistant music supervisors and directors. Members of high school orchestras are required to attend two single or one double-period rehearsal weekly. They are allowed one-fourth credit a year for this work. The same applies to band and glee club members. The latter are required to do such home work as the music teacher may assign. Members of the general music classes (which embrace chorus, theory and music appreciation) also receive one-fourth credit a year."

The following Board of Education note sets forth in brief the local plan for crediting work done by students under music teachers. The plan is given in detail in a pamphlet issued by the Cleveland Board of Education.

(a) Private teachers will keep accurate weekly record on blank provided by the Board of Education for that purpose.

(b) There will be an examination at the close of each semester. Grades based upon private teachers' estimates and examiners' marks will be entered upon the pupil's high school report at end of each semester.

(c) Music lessons must be taken during entire school term for which credit is given, and all lessons or practice hours lost must be made up before the end of semester.

(d) Music credit will be allowed for a maximum of four units of the sixteen required for graduation, but not more than one unit for work done in any one year.

BERNARD ROGERS.

CORNELL FORCES IN ITHACA

For First Time This Season, College Orchestra Visits City

ITHACA, N. Y., March 11.—Before an audience which taxed the capacity of Bailey Hall, the Cornell University Orchestra gave a concert on Feb. 14. This was the first concert given in Ithaca by the orchestra this season, and it was warmly welcomed by the Farmers' Week guests of the University, in whose honor the program was presented. George M. Coleman conducted the program, which included numbers by Saint-Saëns and Wagner. The concert was also heard by an audience at Caldwell Hall, through a wireless apparatus installed by Prof. H. W. Bailey.

Advanced students of the Conservatory of Music gave a recent recital in Conservatory Hall when Leta Hulbert and Madeline Blackburn, pianists; Thelma Rauson and Wilda Brown, violinists, and Viola Tuttle and Philip Oberg, vocalist, were heard. The recital was well attended. EDNA STEBBINS.

Earle Laros to Start on Spring Tour

Earle Laros, pianist, has a very busy spring calendar arranged for him. During the week of March 14, he will appear every night, starting with a recital in his home city, Easton, Pa., on that day, and the next day giving an afternoon recital at Lafayette College, to be followed at Susquehanna University, Selins Grove, Pa., with a recital. He will then tour the western part of the State. Mr. Laros is playing a group of characteristic national dances, including the "Crap-Shooters" by Eastwood Lane, Sowerby's "Irish Washer-woman," and Carpenter's "Tango Americain."

Release Simmons Records

Two new records by William Simmons, baritone, were released by Pathé Frères Phonograph Company in February. These records are of Victor Herbert's "Molly" and an Irish love-song by Lang.

TROY HEARS LHEVINNES

Pianists Give Joint Recital—Trio Appears in Benefit Concert

TROY, N. Y., March 11.—One of the outstanding musical events of the year in Troy, was the recent recital by Josef and Rosina Lhevinne, pianists, at Music Hall. Mme. Lhevinne assisted her husband in two groups. In the two piano numbers both artists played with fire and brilliancy and with flawless technical accuracy, and in his solos Mr. Lhevinne exhibited an especially beautiful tone. His playing of the "Waldstein" Sonata by Beethoven, was exquisite. At the insistent demands of the audience he gave "The Blue Danube" as encore. The concert was under the local management of Satie Ehrlich.

Cornelius Van Vliet, 'cellist; John Meldrum, pianist, and Jeanette Reller, lyric soprano, gave a concert before a capacity audience at the Y. M. C. A. Auditorium recently for the benefit of the Memorial Presbyterian Church.

SATIE EHRLICH.

TROY, N. Y.—The Troy High School Orchestra, comprising some twenty-five musicians of the school, was heard in a "Pop" concert in the Auditorium recently. The large assembly hall had been converted into an indoor garden, and refreshments were served at tables about the room. The program included excerpts from Haydn's "Surprise" Symphony; Beethoven's Sonata "Pathétique"; Moszkowski's "Spanish Dances"; and numbers by Balfe, Meyerbeer and Verdi. Beatrice Button, soprano, and Saul Levy, violinist, were the assisting soloists. The concert was arranged by Richard P. Law, director of music in the High School.

Singers Aid in Benefit Program

With Francis Moore, at the piano, two singers from the Metropolitan Opera Company appeared at the benefit for the Philanthropic League for Crippled Children at the Commodore Hotel on the evening of March 5. Gladys Axman had as her announced solo numbers the aria

from "Tosca," Hübner's "J'ai Pleuré en Rêve," and Rachmaninoff's "Floods of Spring." She later sang the duet from "Cavalleria" with Rafael Diaz, who was also heard in the "Elisir d'Amore" aria, Rabey's "Tes Yeux" and "Morning" by Oley Speaks. Both soprano and tenor were called on for extras. Albert von Doenhoff, pianist, played a Chopin Polonaise and Berceuse and Liszt's "Campanella." Michel Hoffmann, violinist, had a Russian Air by Wieniawski and Sarasate's Caprice Basque.

Musical Program Given for Foreign Relief

A musical entertainment was given for the benefit of foreign relief in the Hotel Majestic, New York, on March 2. Among well-known musicians participating were: Paul Eisler, assistant conductor at the Metropolitan, who played piano numbers; Robert Leonhardt, baritone, and Robert Blass, bass, both of the Metropolitan; Max Bratt, tenor, and Elsa Buttler, soprano. Participants in a "puppet-play" by Robert Bodanzky, brother of the well-known conductor, included Eveline Novak, Estelle Bloomfield Adler, Aladar Prince and Mr. Blass. The divertissement was staged by Samuel Thewman, technical director of the Metropolitan, and the music was composed by Bela Laski. The prelude to an operetta by Paolo Gallico was cordially received.

Diller-Quaile Pianists Play at Club

In the piano program arranged at the Cosmopolitan Club on the evening of March 3 by Angela Diller and Elizabeth Quaile, two young artists from their studios were heard, who made their Aeolian Hall débuts some seasons ago. Miss Arnold's group on this program was from the "Fantasiestücke" of Schumann, which gave her opportunity for poetic interpretation. Numbers by Rachmaninoff, Ravel and Liszt were played by Miss Simon with distinctive style. The list had been opened by Laura Stroud, with the Bach Partita in B Flat Major. She was followed by Evelyn Finn, with a Mozart work. Patricia Boyle, a blind pianist, had a Chopin Nocturne and the G Minor Ballade for her numbers.

Miss Meisle to Sing in Brooklyn

Her first Brooklyn appearance of the season will be made by Kathryn Meisle, contralto, on the evening of April 20, when she will appear with the New York Liederkranz Orchestra, Hugo Steinbruch, conductor, at the Academy of Music. Miss Meisle's Middle Western bookings were re-arranged by her manager, M. H. Hanson, to permit of this appearance.

Clarence Eddy Touring Southern States

Clarence Eddy, organist, who is on tour in Florida, has booked many additional engagements since his arrival in that State in January. He played at the Church of the Immaculate Conception in Jacksonville on Feb. 19; at the First Methodist Church of Palm Beach on Feb. 20 and 21, and gave a recital at the First Presbyterian Church of Atlanta, Ga., on Feb. 27, under the auspices of the local chapter of the American Guild of Organists. He was assisted by Mrs. Clarence Eddy, contralto. Mr. Eddy is head of the organ department of the Chicago Musical College.

Artists Sing at Stage Door Inn in New York

At the second of the series of musical teas given at the Stage Door Inn, New York, under the direction of Hilda Spong, the soloists, were Ruth Arden, soprano, who sang "Un Bel Di" from "Madama Butterfly," Leo Conway, tenor, who was heard in "Ah, Moon of My Delight" from "In a Persian Garden" and Townsend Ahern, baritone, who presented "On the Road to Mandalay" and shorter numbers. Frederick Martin acted as accompanist and was also heard in effective solos.

Myra Hess to Leave in April

Her last New York appearance of the season will be made by Myra Hess, English pianist, as soloist with the New York Philharmonic, under Willem Mengelberg's baton, at Carnegie Hall on March 26 and at the Metropolitan Opera House on April 9. Miss Hess is to return to London in the middle of April. Her next American tour, for which she will again be under the management of Annie Friedberg, will be more extensive than that in which she was introduced here this season.

OPERA IN WASHINGTON

"Samson and Delilah" Performed by Albion Company—Rachmaninoff's Recital

WASHINGTON, D. C., March 11.—Before an enthusiastic audience, the Washington Opera Company gave a single performance of "Samson and Delilah" on Feb. 27 under the direction of Edouard Albion. The production as a whole reflected much credit upon the local organization and called forth the highest praise for the guest artists, Eleanor de Cisneros as *Delilah*, Nicola Zerola as *Samson*, Hollis Edison Davenney as the *High Priest*, and Charles Trowbridge Titmann, who assumed the rôle of *Abimelech* and the *Old Hebrew* admirably.

The minor characters were excellently sustained by Herbert Aldridge, Albert Schefferman and Walter Mason. A large chorus of local singers took part in the production. Special mention must be made of the ballet, which was directed by Paul Tschermikoff, who gave solo dances and also appeared with Genevieve Pyle. Enrica Clay Dillon was responsible for the stage direction and coaching. Arnold Volpe conducted admirably.

Marie Hanson was accompanist. The Washington Opera Company is the producing organization of the National Opera Association, of which Edouard Albion is general director and president.

Sergei Rachmaninoff was presented here in recital on Feb. 28, under the management of Mrs. Wilson-Greene. With masterly technique he presented compositions of Liszt, Grieg, Chopin, Dohnanyi and others. A group of his own compositions was received with enthusiasm. WILLARD HOWE.

N. Y. Chamber Music Society to Aid Wilson College

The last of this season's New York Chamber Music Society concerts, Carolyn Beebe, founder and pianist, will be given Monday night, March 20 in Aeolian Hall. The program will consist of the Brahms Trio in E Flat, Coleridge-Taylor's Quintet in A, Roussel's Divertissement in A Minor and Andante and Scherzo by Henry Hadley. The last work is in manuscript. The series of three concerts, given under the direction of Gretchen Dick, is described as the most successful given by the organization. The last concert will benefit the Wilson College General Endowment Fund.

Mme. Schumann Heink Records Thompson Song

Mme. Schumann Heink has recorded for the Victor company De Koven Thompson's "If I Forget," which she has successfully used in concert programs. Mr. Thompson is a Negro, and according to F. J. A. Forster of Forster Music Publisher, Chicago, who is issuing his works, he was a Pullman porter before Mme. Schumann Heink discovered his ability as a composer. He is rapidly adding to his list of works. "Some Day Will You Be Mine" and "Dear Lord Remember Me" have been issued by the Forster house.

Berumen to Give Recital

A Sonata by the Russian composer, Liapounoff, will be included in the program of Ernesto Berumen's piano recital at Aeolian Hall on the afternoon of March 30. Mr. Berumen will also play the seldom heard Liszt Variations on a Bach theme. Betty Boutelle's four short sketches of a day in the life of Pan, which have also been announced, are dedicated to the player.

Frieda Klink Fills Oratorio Dates

One of the recent appearances of Frieda Klink, contralto, was as soloist in Elgar's "Dream of Gerontius," at St. James' Church in Brooklyn on March 5. Miss Klink appeared in the same work with the Oratorio Society of New York in its festival last spring. On March 21, she is to aid the Arion Glee Club of Trenton, N. J., in "The Messiah." She will begin her second year as soloist at the Collegiate Church of St. Nicholas on May 1.

Engage Easton for Festivals

Three arias with orchestral accompaniment and the "Inflammatus" from Rossini's "Stabat Mater" will be Florence Easton's numbers in her appearance at the Syracuse, N. Y., festival on May 10. On May 20, the soprano will sing at the festival at Ann Arbor, Mich.

MÉRÖ SOLOIST WITH CINCINNATI FORCES

Ysaye's Men Play Schubert Symphony—New Musical Club Formed

By Philip Werthner

CINCINNATI, March 11.—The Symphony gave one of its regular concerts at which Yolando Méré, who on account of sickness did not appear at the previous concert, was the soloist in the Liszt Concerto in A. She played remarkably well, and received a number of recalls, but did not play an encore. The audience however applauded so long that at last some man from the orchestra put down the lid of the piano, and the audience took this as a hint that the pianist would play no more.

The feature of this concert, however, was Schubert's Symphony in C. Although it occupied about fifty minutes in performance, there was not one moment that was tiresome. The work was fresh, and full of charming melody even in its most intricate parts. The exquisite Andante was played a little too fast, but all the other movements were wonderfully well interpreted, and the conductor, Eugene Ysaye, covered himself with glory. After each movement he was compelled to bow to the audience

which was large and very enthusiastic.

This fine concert opened with Dvorak's "Othello" Overture and closed with a number by Saint-Saëns. Just before the intermission in this concert the Orchestra played the last movement of Tchaikovsky's "Pathetic" Symphony in honor of Harry Kopp, former cellist in the orchestra, who recently died while playing at another concert.

The Cincinnati Symphony went on another tour on March 6, and will appear in a number of Ohio, New York and Southern cities.

A new musical club, of which Mrs. William Greenland is president, has just been formed in Hyde Park, one of Cincinnati's suburbs. Its first concert was given on March 7, when the members played numbers by Scarlatti and Mozart, and several songs were sung.

Charles Heinroth of Pittsburgh, organist, gave another interesting recital on the fine organ in the new East Hill High School.

The Culp Quartet has just received fresh from the press at Leipzig a new quartet by Fritz Kreisler, and has begun to rehearse it for its next concert.

Ilse Huebner, pianist, who lately appeared with the Heermann String Quartet in a Trio of Schubert and the Quintet of Schumann, has been added to the faculty of the College of Music. She was a pupil and later an assistant of Leschetizky in Vienna.

PHILADELPHIA ACCLAIMS PHILHARMONIC SOCIETY

Heifetz Also Warmly Greeted—Sousa's Band in Concert—"Mikado" Performed

PHILADELPHIA, March 11.—After last week's operatic plethora the busy new musical week began promptly on Sunday, when the Philharmonic Society held its fourth meeting of the season, the members and their friends filling the Academy of Music. The orchestra consisted of eighty members of the Philadelphia Orchestra forces. Mr. Pasternack led appropriately varied interpretations of Mendelssohn's "Midsummer Night's Dream" Overture, Charpentier's "Impressions of Italy" Suite, Debussy's "Afternoon of a Faun" and Rossini's "William Tell" Overture. Clarence Fuhman, a young pianist, who has already gone far in his work, caught the brilliancy of Liszt's "Hungarian Fantasia" with its wild strain of Magyar passion, and Rhea Hornstine, soprano, was dramatically effective in the "Depuis le Jour" aria.

Jascha Heifetz was greeted at the Academy of Music by so large an audience that many had to take seats on the stage. Playing with all his technical finish and with the maturity of conception which he has accumulated since his American debut, a few years ago, the virtuoso created the greatest enthusiasm. He played among other things the Bach Chaconne, unaccompanied, the Bruch "Scotch" Fantasia and Brahms' Twelfth Hungarian Dance.

Sousa and his band gave a largely attended concert in the Metropolitan Opera House the next night. Sousa was the guest at dinner at the Union League of a number of naval and business men. His program marked the Twenty-fifth anniversary of the composition of his "Star and Stripes Forever" March. The finale of Tchaikovsky's Fourth Symphony was given resonantly. A success was made by his "Talk of the Town," which blends together a number of popular airs.

The Madrigal Club gave an enjoyable performance of "The Mikado" in Scottish Rite Hall. The chorus differs from the average amateur chorus in that its members are all trained choir or platform singers. Philip Warren Cook was Nanki Poo, Ethel Righter Wilson Yum Yum, and George Russell Strauss Pooh Bah; and others who participated with success were Franklin Wood, Maybelle Marston, Leslie Joy, Norman Barr, Mary Elizabeth Clayton and Marion Oldham. Henry Hotz was the skilful director.

W. R. MURPHY.

Hear Women's Symphony in Philadelphia

PHILADELPHIA, March 11.—The concert in which the Women's Symphony of Philadelphia appeared in the foyer of the Academy of Music was given for the benefit of the Central Branch Y. M. C. A. Under the baton of J. W. F. Leman, the players presented works of Svendsen, Mendelssohn, Leoni and Tchaikovsky.

Florence Haenle, the concertmaster, was soloist in the Vieuxtemps Ballade and Polonaise, and Tekla Farm-McKinnie, soprano, was heard in a "Traviata" aria and a group of songs by Campbell-Tipton, Glen and Horn. Mildred Ackey was at the piano.

PHILADELPHIA EVENTS

Letz Quartet Ends Local Series—Mary Garden in Musicales

PHILADELPHIA, March 4.—At the last Sunday afternoon meeting of the Chamber Music Society the Letz Quartet gave the program, which included the B Flat Quartet of Brahms, Op. 67; Haydn's D Major Quartet, Op. 76—two movements including the Largo in F Sharp Minor and the delightful Presto—and the Ravel Quartet. The Letz ensemble gave a very finished performance of this varied program.

Directress Mary Garden, of the Chicago Opera Association, preluded the advent of her troupe for its Philadelphia engagement by appearing as the chief soloist at the last Monday morning musicale given in the Bellevue-Stratford series, to which she drew the largest audience of the season. Miss Garden was in good voice, showing to vocal advantage through her choice of simple things instead of filling up her program with exotic numbers. Her operatic number was the well known air from "Louise." She sang the exquisite little "Snowdrop" of Cowen with touching simplicity. In a group of modern French songs she showed her artistic sense of interpretation.

Robert Armbruster, a talented young pianist, gave the final program in the course of artist concerts under the auspices of the Federation of Music Clubs of this vicinity. He was especially satisfying in a Chopin group. Carl Rollins, a newcomer here with an excellent, well trained baritone, sang agreeably.

W. R. MURPHY.

Sutor Pupils Play in Philadelphia

PHILADELPHIA, March 11.—The Adele Sutor School of Music gave its second informal pupils' recital on the afternoon of March 11. A unique feature was the work of little children of kindergarten age who are beginning their musical education under the guidance of Ruth Carmack.

Mme. Genovese Aids Caruso Fund

RUTHERFORD, N. J., March 11.—The first concert to be given outside of New York for the benefit of the Caruso American Memorial Foundation was successfully presented at the Criterion Theater on the evening of March 5, under the direction of Nana Genovese, mezzo-soprano. Commissioned by the Executive Committee of the Foundation to arrange concerts in Northern New Jersey, Mme. Genovese began with her home town. A prominent feature of the program was the accompanying of Salvatore Fucito, who was Caruso's pianist

for some years. The capacity audience heard Mme. Genovese in arias from "Don Carlos" and "Prophète." Her assisting artists were Ariberto de Butera, violinist; Millo Picco, baritone of the Metropolitan Opera Company; Lidia Rivetti, soprano, and Roberto Rotondo, tenor. The local committees whose work contributed to the concert's success were headed by Mrs. Frederick Dickinson, Mrs. Douglas O. Mead and W. Cromwell Price. The second of the Caruso Foundation concerts in New Jersey has been planned by Mme. Genovese for Jersey City on April 2. In this program she will have the co-operation of James P. Dunn, composer, conductor and organist of Jersey City. The third in the series will probably be given in Newark and the fourth in Paterson.

EVA LEONI IN TITLE-ROLE OF MASSE'S "GALATHEA"

Work Produced at Longacre Theater, With Navareff, Corelli and Pagano Also in Cast

Victor Masse's "Galathea" was produced at the Longacre Theater last Sunday afternoon, with Eva Leoni, coloratura soprano, in the title rôle.

"Galathea" had its first New York performance at the Academy of Music in Brooklyn on Dec. 30, 1886, under the direction of Arthur Mees. Previous to this, Mr. Krehbiel tells us in his excellent work, "Chapters of Opera," the work had been given by the National Opera Company.

In the production at the Longacre Theater, Miss Leoni, who had translated the lyrics into English, had the assistance of Michael Navareff, baritone, formerly of the Chicago Opera Association, who had the rôle of Pygmalion. Carlo Corelli was Ganymede, the slave, a tenor rôle. The merchant, Midas, was represented by Mario Pagano, an old-time member of operatic companies of the south of Italy. Mr. Berge led the orchestra.

The music was melodious, but unfortunately performed as it was by a very small orchestra, the piano being very much out of tune, justice was not done to it. Nevertheless, the various members of the company did their best, while Miss Leoni made a graceful and artistic appearance as the Statue, and later on showed that she has a coloratura which has been well trained and is effective.

Government Bureau Publishes Report on Music Libraries of United States

A report on "The Music Departments of Libraries" in the United States has recently been issued by the U. S. Bureau of Education. The volume of some fifty pages is the result of an appeal made to the Bureau by the Committee on History and Libraries of the Music Teachers' National Association, of which William Benbow of Buffalo is chairman, for aid in studying the condition of the music libraries. A questionnaire, prepared by O. G. Sonneck, then chief of the music division of the Library of Congress, was sent to 2849 libraries. The results have been analyzed and summarized by Charles N. Boyd, and the volume presents the conditions as thus ascertained in every state. In the appendix is an article on "Music in Our Libraries" by Mr. Sonneck and another on the "Bibliography of Music" by Ernst C. Krohn. Copies of the report may be had for five cents each, upon application to the Superintendent of Documents, Government Printing Office, Washington.

To Present Series in Nova Scotia

By arrangement with their regular managers, Fred Patton, baritone, and Judson House, tenor, will be booked for some appearances by the Betty Tillotson Concert Bureau. Miss Tillotson is arranging a series of subscription concerts for Nova Scotia for July and August. Marion Armstrong, Scotch-Canadian soprano, is to appear in joint recital with Mr. Patton and Mr. House.

Selinskys to Give Recital

Margarita and Max Selinsky will give a recital for two violins in Chalif Hall, New York, on March 24, with Ida Lichtenstein at the piano. The program for the two violinists comprises Mozart's Concertante in D, Spohr's Larghetto and Minuet, Ries' "Perpetuum Mobile," Moskowski's Lento, the Drigo-Auer "Valse Bluette," Thome's Seguidilla, and Sarasate's Navarra; and Margarita Selinsky will play Bach's Adagio and Fuga in C.

STUDENTS OF MUSIC PLAN ORGANIZATION

Enthusiastic Meeting Proposes N. Y. League to Promote Their Interests

In Europe, especially before the war, there existed in all the leading cities, particularly in Germany and Austria, a music students' league. The fees were moderate. The purpose of such a league was to enable the students to have a certain amount of social intercourse which was particularly valuable to the young American students abroad and also to enable them to get information regarding the living cost, the best places to board, ways to attend concerts and the opera, to help needy students when in distress.

There was, however, in New York no such league, so some bright young people have undertaken to start such an organization and held a very enthusiastic meeting on March 5 at St. Paul's Chapel, Eighty-sixth Street and West End Avenue. J. Fletcher Shera, well known public spirited lawyer and musician presided.

At the meeting a musical program was given. The artists who assisted were Mary Berne and Eleanore Marlowe, Frances McMillan and Mme. Augusta Lenska. The program was arranged by Estelle Liebling and Mr. Adler who was the accompanist. The formal organization of the league is to take place in the immediate future.

The purpose of the league is to form an organization to promote the general interests of the music students of New York City.

To hold occasional meetings of the organization in consideration of such problems as every music student must have.

To hold other meetings for social diversion and pleasure.

To secure the co-operation of managers and established artists in regard to facilitating the attendance of students at concerts and the opera.

To secure better living conditions for music students.

To interest and secure the support of patrons of music in the interests of worthy and needy students.

To promote co-operation, interesting musical organizations in the interest of students.

To hold occasional public performances by students only.

The league is sponsored by prominent musicians, among whom are Leopold Godowsky, Josef Strinsky, J. Fletcher Shera, John C. Freund, Leonard Liebling, Leopold Bauer, Emily Frances Bauer, Henry Fontaine, Henry T. Finck, Pierre Key, Dr. E. A. Noble and others. The secretary is Florence Mendelson, who may be addressed at 323 West Eighty-eighth Street, New York.

To Give Ware Program

A program of compositions by Harriet Ware, many of them novelties, will be presented at Aeolian Hall on the evening of April 18, by Lucy Gates, soprano, and Walter Mills, baritone, with the composer at the piano. Miss Ware left New York on March 4 for a stay of two weeks in New Orleans as guest of Mr. and Mrs. Joseph I. C. Clark. Appearing in place of Ema Destinn in joint recital with Gabrilowitsch, in Kansas City, Alice Gentle, soprano, was particularly successful in Miss Ware's song, "Stars."

Soloists Aid Madrigal Club

Under the baton of Marguerite Potter, the Madrigal Club's chorus gave a concert at the Bowery Mission on the evening of March 7, with several soloists. Ellen Lewis was unable to appear on account of illness, but Margaretta Hoermann, Olga Burkland, Irene Britton and Lillian Markowitz, with Helen Huit as accompanist, gave solo groups. In spite of rain, the Mission was crowded with a highly appreciative audience.

Namara to Tour with Ganz

A tour as soloist with the St. Louis Symphony, Rudolph Ganz, conductor, will be opened by Marguerite Namara, soprano of the Chicago Opera Association, in Dallas, Tex., on March 25. The tour will extend well into April. Under the auspices of the Mississippi State College for Women, at Columbus, Miss., Mme. Namara will give a recital on April 10.

Panorama of Chicago's Weekly

Wealth of Music Furnished by Recitalists

May Peterson Acclaimed in First Appearance of Season—Galli-Curci Returns to New Successes—Anita Malkin Gives Violin Program—Elizabeth Bonner Welcomed in First Visit to Chicago—Vladimir Rosing Gives Second Recital

CHICAGO, March 11.—An enthusiastic welcome was accorded May Peterson, soprano, at her first recital of the season, given under the auspices of the Musicians' Club of Women at the Blackstone on March 6. A capacity audience accepted many opportunities of voicing its approval. Miss Peterson's recitals are out of the usual order, as she prefaces her numbers with neatly fashioned bits of explanation. The vocal attainments of the singer are no less than her personal charm and her intelligent manner of approaching her task. Her songs were given in clear and individual style and embraced a wide emotional range. Of special interest was Marietta's "Lute Song," from Korngold's "Dead City." There was a smooth, lyric quality in Miss Peterson's performance, touched with delicate shadings. Mahler's "Hans und Grete" was given light treatment, and had to be repeated, as did "Maria's Wiegenlied" by Max Reger. "Jag tror" by Dannstrom was sung with buoyant spirit, and a caressing note pervaded Sjögren's "Would that I were Soaring." A group of French songs, Bantock's "Feast of Lanterns," "Unforeseen" by Cyril Scott, and MacFadyen's "Homage of Spring" were excellently done, and persistent demands for encores extended the program far beyond its scheduled length. Stuart Ross furnished accompaniments of a high order.

Amelita Galli-Curci

Amelita Galli-Curci returned to the Auditorium on Sunday, March 5, to triumph again before an audience that filled the hall, the stage, and the orchestra pit. Never in better voice, the

singer was given an ovation that surpassed her previous receptions in Chicago. Her voice was exquisitely pure and limpid, there were sustained legatos of real beauty. The result was an afternoon of unalloyed enjoyment. From Haydn's "My Mother Bids Me Bind My Hair" to the "Shadow Song" from "Dinorah" her voice dallied lovingly with high notes, brilliant runs, purling roulades and cascades of vocal gems. Each number was followed by applause sufficient to call forth many encores, and Mme. Galli-Curci was in generous mood. Especially delightful were "Comme autrefois," from Bizet's "Pearl Fishers," Rimsky-Korsakoff's "Chant Indoue" and "Lindy Lou," given as an encore. Manuel Berenguer furnished flute obbligatos to several of the numbers and was heard in Gaubert's Nocturne and a Hûe Serenade. Homer Samuels provided his customary discerning accompaniments.

Anita Malkin

A youthful prodigy appeared at Orchestra Hall the same afternoon—Anita Malkin, ten-year-old violinist, who has been heard as soloist with the Chicago Symphony. This child has attained a technical proficiency of astonishing degree and possesses a musical understanding that knows no years. Hardly looking her age, she evoked music from a three-quarter size violin that amazed her hearers. Beauty of tone, simplicity of style, dignity of treatment, agility of fingers and mastery of the bow are already hers. If spirit and emotion are lacking in her playing, they will doubtless come in time. Her opening number was the Mendelssohn Concerto, a little colorless in places, but given with sincerity and ease. The Beethoven Romance in F, the Bach Chaconne played

without accompaniment, and Hubay's "Hejre Kati" were other numbers, supplemented by numerous encores. Leon Benditzky assisted at the piano.

Elizabeth Bonner

Elizabeth Bonner, contralto, made her first appearance in Chicago at Cohan's Grand. Miss Bonner created an excellent impression, revealing a voice of warm quality and considerable volume. There was some unevenness in her upper tones, but her lower register is full and rich. Her English is understandable and a group of American songs enabled her to do her best work. Chadwick's "Ballad of Trees," "June" by Mrs. H. H. A. Beach, and "Joy" by Francis Moore were charming numbers, and some Negro spirituals were well sung. Ruth Bradley provided accompaniments of high intelligence and artistry.

Vladimir Rosing

Vladimir Rosing, Russian tenor, gave his second Chicago recital in Orchestra Hall on March 8, presenting a program which departed in large measure from the Russian works heard at his first performance. Mr. Rosing possesses unmistakable personality powerfully projected in the intensity of his singing. His numbers ranged from the "Irish Famine Song" in which he sounded a note of utter despond, to the "Song of the Flea," depicted in rare satirical style. Cyril Scott's "Invocation to Love" was pervaded with tragic significance, and Mousorgsky's "Love Song of a Village Idiot" was touched with acute realism. Fine lyric accomplishments were displayed in a "Lullaby" by Gretchaninoff and an air from the "Pearl Fishers" by Bizet. Gavin Williamson gave worthy assistance at the piano. EMIL RAYMOND.

of the Great Lakes Quartet achieved the distinction of having been chosen to accompany President Wilson on his first European trip. The ensemble had its origin at the Great Lakes Naval Training Station several years ago. Herman Felber and Carl Fasshauer, violins; Robert Dolejsi, viola, and John Lingeman, cello, were the founders and the original membership remains intact to-day. Early in its career performances were given at Northwestern University, the University of Chicago, and leading educational institutions in the Middle West.

Upon returning to civilian life, the members of the quartet decided to perpetuate the organization. A coast-to-coast tour occupying two seasons established them as exponents of the highest musical ideals. During the present season they successfully invaded New York, and are at present on a tour of the Northwestern States. A recital will be given in Chicago on March 22.

Mr. Felber, first violin, was a member of the Chicago Symphony for five years, and frequently appeared as soloist on tour. Mr. Fasshauer was a member of the Philadelphia Orchestra, and won notice by his work in the chamber music body of that organization. Mr. Dolejsi was associated with the Arnold Rose Quartet in Vienna, and has been prominent in concert work in America. Mr. Lingeman was engaged as soloist by the Concertgebouw Orchestra of Amsterdam, Willem Mengelberg, conductor, and was a member of the Emile Sauret Quartet. For several years he played with the Cleveland Orchestra.

ENDOW STUDENT ORCHESTRA

Music Houses Establish Fund for Bush Training School

CHICAGO, March 11.—Through the efforts of J. W. Moist of the Union Piano Company, and Kenneth M. Bradley, president of Bush Conservatory, a permanent endowment is to be established for the support of a symphony training school for the development of orchestra players. Pending the completion of the permanent fund, many of the leading music houses of Chicago have subscribed to the maintenance of the Bush student orchestra. Mr. Moist headed the project with a subscription that is to be repeated annually.

Among the music firms who have made donations to the fund are the Union Piano Company, Lyon & Healy, Wuritzer Music Company, Bush & Gertz, W. L. Bush (personal subscription), Cable Piano Company, Bauer Piano Company, Hornsteiner Violin Shop and the Clayton F. Summy Company. The plans for the school include a series of concerts in Orchestra Hall, opportunity for young conductors to secure experience, providing solo artists the necessary training in concert work, theoretic training in repertoire and ensemble as a means of providing musicians to fill the increasing demands of American symphonies. Rehearsals have been held throughout the season by Richard Czerwony, who will conduct the orchestra in the public performance.

The orchestra of the Bush Conservatory symphony school will be heard in a concert in Orchestra Hall on March 21. The organization consists of sixty-five players who are being trained in repertoire and ensemble as a means of providing musicians to fill the increasing demands of American symphonies. Rehearsals have been held throughout the season by Richard Czerwony, who will conduct the orchestra in the public performance.

Arthur Kraft Heard in Song Cycle

CHICAGO, March 11.—Arthur Kraft, tenor, was soloist in a presentation of "In a Persian Garden" at the Hamilton Club on March 5, and gave a program the same day at the Chicago Beach Hotel. He appeared in recital before the Hinsdale Woman's Club on March 7. On Feb. 26 he gave a recital in Freeport, Ill., and earlier in the month gave a joint recital in Cairo, Ill., with Ruth Bradley, pianist.

Swift Chorus Announces Prize Competition

CHICAGO, March 4.—The Swift and Company Male Chorus announces a prize of \$100 for the best choral work for male voices set to Sir Walter Scott's "Hunting Song." Piano accompaniment is specified, and parts may be doubled. Each composition must be submitted under a fictitious name, with a sealed envelope containing the name and address of the composer. The prize composition will be produced by the Swift Male Chorus during the season of 1922-23. The contest closes Aug. 1, 1922. The award will be made by a jury consisting of Daniel Protheroe, Henry Purmort Eames and D. A. Clippinger. Manuscripts should be addressed to Mr. Clippinger, Kimball Building, Chicago.

Chicago String Quartet Tours Northwest

CHICAGO, March 4.—The Chicago String Quartet has completed a lengthy tour of the Eastern states, their engagements for the last week in February taking them to Rumford and Auburn, Me.; Rome and Lockport, N. Y., and Bucknell College, Pa. They have begun a tour of the Northwest, opening at Sioux Falls, S. D., on March 6.

Clippinger Conducts Choral Concerts

CHICAGO, March 11.—D. A. Clippinger conducted the Chicago Madrigal Club in a concert at the Masonic Temple on March 8; the Carson, Pirie, Scott Company Choral Society in a benefit performance on March 7, and the Swift and Company Male Chorus in a concert at Hyde Park on March 9. Mr. Clippinger will lead the latter organization in a concert at Orchestra Hall on April 21, with Tito Schipa as soloist.

Chicago String Quartet Advances the Cause of Chamber Music in U. S.



Photo by Beidler

Chicago String Quartet—(Left to Right) Herman Felber, First Violin; John Lingeman, Cello; Carl Fasshauer, Second Violin; Robert Dolejsi, Viola

CHICAGO, March 11.—The growing popularity of chamber music in this country has called into being the Chicago String Quartet, which has taken its place

as one of the leading ensemble organizations. Although its name is new, this group of musicians is by no means unknown, and under its former appellation

GRACE WELSH PIANIST COMPOSER

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—Karlton Hackett, Chicago Evening Post.
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Array of Important Events

IVOGÜN APPEARS AS SYMPHONY SOLOIST

Stock Finds Bizarre Novelty in Respighi's "Ballade of the Gnomides"

CHICAGO, March 13.—Maria Ivogün, coloratura soprano of the Chicago Opera, took by storm the symphony audiences of March 3 and 4 when she appeared as soloist with Frederick Stock's forces at Orchestra Hall. Mme. Ivogün had been heard only once in opera in Chicago, and the music of *Rosina* did not reveal in its entirety her many vocal accomplishments. Her voice is diminutive in volume but of great delicacy and refinement. It is used with thorough artistry, and in legato passages assumes the quality of gossamer. Mme. Ivogün's first solo was Mozart's "Mia speranza adorata," which she gave with simplicity and taste. Her se-

cond aria, "Gross mächtige Prinzessin," from Strauss' "Ariadne auf Naxos," was better calculated to display her resources. Mme. Ivogün created the rôle of *Zerbinetta* in the Strauss opera, and the aria might have been written expressly for her. The singer scaled the heights with lightness and unerring accuracy, singing with consummate ease and brilliance. She received a genuine ovation.

The first performance in America of Otterino Respighi's "Ballade of the Gnomides," was given by Mr. Stock. The work is definite in its suggestion, but curiosities of construction are seen and the general effect is bizarre. The Overture to Weber's "Freischütz" was finely given. Mozart's G Minor Symphony served to show the delicacy and grace of the orchestra under Mr. Stock's leadership. Chadwick's "Tam O'Shanter" and the "Finlandia" of Sibelius were also included in the program.

ume but of uneven texture. A fluent command of his instrument and a dashing manner of playing created a favorable impression. John J. Niles, tenor, sang in ingratiating style the aria "Che gelida manina" from "Bohème." Philip Warner, pianist, and Hugh Porter, organist, accompanied the chorus, and Anna Bazé, William Beller and Joseph Brinkman assisted the soloists.

Czerwonky at Lyon and Healy Concerts

CHICAGO, March 11.—Richard Czerwonky, violinist of the Bush Conservatory faculty, was soloist at the Lyon and Healy concert during the week of March 6. A feature of the performance was his own Suite of four movements, bearing the titles of "Carnival of Life," "Pourquoi," "Harlequin" and "Episode." He also played the Mendelssohn Concerto. Marion Lychenheim furnished artistic accompaniments.

Ralph Michaelis Heard in Dubuque, Ia.

CHICAGO, March 10.—Ralph Michaelis, violinist, was soloist with the Beethoven Trio at a concert in Columbia College, Dubuque, Ia., recently. He played the "Hindu Chant" by Rimsky-Korsakoff and Zarzycki's Mazurka. The trio played the Brahms "Hungarian Dance" and the Arensky Trio in D Minor. Mr. Michaelis was soloist at a concert given at the Chicago Beach Hotel, on Feb. 26.

FACULTY MEMBERS' RECITAL

American Conservatory Teachers Appear in Concert

CHICAGO, March 14.—Frank Parker, baritone, and Theo Amsbury, pianist, of the faculty of the American Conservatory, gave a joint recital in Kimball Hall on March 11. Mr. Parker was in excellent voice and gave fine expression to the recitative "At Last the Bounteous Sun," and an aria from Haydn's "The Seasons." His voice showed to best advantage in the medium and upper register and lent itself to admirable coloring. He also sang "Gia il sole dal gange" by Scarlatti, "Charity" by Richard Hageman, and numbers by Grieg and Deems Taylor. Mabel Stapleton played discerning accompaniments.

Miss Amsbury proved herself a pianist of taste and proficiency. Her playing is fluent and authoritative, and depicts the music in vivid pattern. There was just the right delicacy in her treatment of the Haydn Variations in F Minor, and the Scarlatti Sonata in D displayed a fitting sense of proportion. Other numbers were "Jeux d'Eau" by Ravel, a Scriabine "Poems," the Twelfth Rhapsody by Liszt and a Chopin group.

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LYCEUM ARTS CONSERVATORY

Basil D. Rutledge, pianist, and students of Oranne T. Day and Lucille Stevenson appeared in a studio recital last week. Lois Brown Dorsett, soprano, student of Theodore Harrison, gave recitals in Fort Wayne, Ind.; Iona, Mich., and Lansing, Mich., last week. Piano students of Margaret Kelsch appeared in recital on March 9 at the school. Jeanne Fogarty, soprano, was heard in concert in Michigan City, Ind., on Feb. 27. Mrs. W. Hilton gave a song recital for the Western Springs Club March 7. Dinitrie Styop, student of Theodore Harrison, was heard in a recent musicale of the Rumanian Society.

Piano and violin students of the Chicago Conservatory gave a recital on March 7. Those who took part were Winifred Ambrose, Violet Orminski, Elinor Flynn, Marcella Michel, Jean Butler, Herbert Johnson, Dorothy Herman, Alfred Schuller, Helen Hancock, Harold Gastwith, Rosalind Simon and Stanley Kogurt.

Ensemble students of the Sherwood Music School gave a recital on March 2. Those taking part were Hubert Conover, 'cellist; Ida Mae Cameron, soprano, and Leon Marx, violinist. Piano students were heard in recital March 10, those appearing being Rogers MacElfresh, Helen Borman, Alois Mueller, Ethel Peterson, Gladys Varela, Mildred Elenz, Fanny Zimmerman, Cynthia Damiani, Amy Schneider, Janet Ashley, Ruby Schneider, Helen Filarski and Grace Hein. Pupils of Anna M. Tomlinson recently appeared in recital, among those participating being Geraldine Lacey, Bernice Darragh, Eleanor Bolek, Arthur Weick, Carl Olsen and Ellen Topping.

Voice pupils of Flora Waalkes gave a recital at Palmer Park Hall on Feb. 28, those taking part being Agnes Vellenga, Lillian Gillespie, Edna Perry, Martha Blacker, Myrtle Burtstrom, Carl Anderson, Alida Weissman and Katherine Marx. Ruth Radkey, pianist, was assisting artist, and Dorothy Liebe played the accompaniments.

Alfred Miltenberg and Rose and Minnie Sorkin, pianists, of the Columbia School, appeared in recital on March 3. Students of the school have appeared in a recent series of musicales at the Clarendon Beach Hotel. Ann Trimmingham, mezzo-soprano; Arthur Oglesbee and Robert MacDonald of the faculty, gave a program at the school on March 4.

Advanced students of the Knupfer Studios were presented in recital on March 5, those taking part being Isobel Bardonski, Juliet Cohn, Grace Bell, Pauline Levy, Marie Drier, Zella Cohn, Eunice Thompson, Vera Gill, Camille Robinette, Bertha Garland, Margaret Dillon and Adolf Morskin.

Highest Artistry Evoked by American Audiences, Declares Jaroslav Gons



Jaroslav Gons, 'Cellist

CHICAGO, March 14.—In less than a year Chicago and many cities of the Middle West have come to know Jaroslav Gons, concert 'cellist, who came to the United States from Russia last winter. Like many another artist, Mr. Gons found conditions in Russia unbearable, and sought refuge in this country. Less

than twelve months after his arrival, he is aglow with enthusiasm over his new country and has decided to make it permanently his own.

"Nowhere in Europe are there such concert halls, such eager interest in music, such a longing for the best," declares Mr. Gons. "Audiences there are cold in comparison to what you find here. Maybe the public over there gets too much; maybe it is lack of interest. No artist can fail to give his best to the American people."

Mr. Gons studied with David Popper, composer, and for three years was solo 'cellist of the Vienna Symphony. A concert tour of Russia before the war resulted in his engagement as teacher in the Kharkoff Imperial Conservatory, where he remained for five years. In addition to his appearances in recital, he has become favorably known in Chicago as an instructor.

HAYDN CHORUS HEARD

First Concert of Season Reveals High Quality of Organization

CHICAGO, March 11.—The Haydn Choral Society, a mixed aggregation of 100 voices, made its first appearance of the season at Orchestra Hall on March 7, under the leadership of Haydn Owens. The singing of the chorus is of high order, with precision in attack and release, fine tonal effects, and a spirit of enthusiasm. Numerical superiority favors the women's voices, but under the skilled baton of Mr. Owens the balance is evenly maintained. Kresmer's "Hymn of Thanksgiving" was given a smooth and even interpretation, and in Elgar's "Challenge of Thor" the flexibility of the choir was manifest. Haydn's "The Heavens are Telling" was done with sincerity, and Burleigh's "Deep River" was among the most effective numbers.

Esther Muenstermann, contralto, appeared as soloist, one of her groups including "Night" by Mary Helen Brown, Chaminade's "Silver Ring" and "Twilight Dreams" by Sibella. Her voice is used excellently in the lower range, although inclined to hardness in the upper reaches. Henry Sopkin, violinist, was heard in the Vieuxtemps D Minor Concerto, displaying a tone of generous vol-

In Chicago Studios

Chicago, Mar. 11.

CHICAGO MUSICAL COLLEGE

The following piano students were heard in recital in the Ziegfeld Theater on March 11: Harriet Levitt, pupil of Moissaye Boguslawski; Velma Snyder, pupil of Glenn Dillard Gunn; Ella Ziff, pupil of Edward Collins; Carolyn Schuyler, pupil of Alexander Raab, and Inez Bringgold, pupil of Maurice Aronson. The vocalists were Caroline Deile, student of Sara Irene Campbell; Ethel MacDonald, pupil of Rose Lutiger Gannon; Hermann Decker, student of Burton Thatcher; Dorothy Bowen, student of Mabel Sharp Herdein, and Carroll Kearns, pupil of Edoardo Sacerdote. John Norton, violinist, pupil of Leon Sametini, was also heard. Granville March, vocal student, and Percival Davis, organist, gave a joint recital in Joliet, Ill., last week.

AMERICAN CONSERVATORY

Pupils of Frank Parker were heard in a studio recital on March 3, those appearing being Almeida White, Magdalene Peterson, M. F. Barnick, Hertha Lorenz, Charles Curry, Elinor Maedl and Lillian Johnson. Mr. Parker closed the program with a solo group including Deems Taylor's "Messenger" and "Danny Deever" by Damrosch. Henry Sopkin, violinist, pupil of Ramon Girvin, was soloist with the Haydn Choral Society at Orchestra Hall on March 7. Esther Arinson, pianist, pupil of Cleveland Bohnet, gave a recital in Streator, Ill., under the auspices of the Musical Club on March 2. Eugene Christy, tenor, student of Karleton Hackett, gave a recital in Freeport, Ill., on March 12.

BUSH CONSERVATORY

Ruth Mover, pianist, student of Mme. Rive-King, was soloist at a concert given under the auspices of the European Theosophists at Fine Arts Hall on March 10. Charlotte Van Wickle, soprano, student of Charles W. Clark, gave a recital in Grand Rapids, Mich., on March 11. Pupils of the conservatory gave a concert at Oriental Consistory on March 11. A string orchestra has been organized under the conductorship of Rowland Leach.

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SOPRANO

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Amazing Number of Novelties Produced During Fourteen Years of Gatti-Casazza's Consulship

Review of Present Régime at the Metropolitan Reveals That All but About Fifty of the 150 Works Sung Have Been Additions to Répertoire and Half of These New to America—With Operas Changing from Year to Year, Residents of New York Have the Most Varied Opera in the World—Record of Pledges Kept Gives New Meaning to Promises of Novelties and Revivals

(Portrait on Front Page)

IT is probable that the first complaint as to the staleness and lack of variety of the operatic répertoire was heard about 1600—when the first public performance of the first opera, Peri's "Euridice," was given.

Giulio Gatti-Casazza, whose term as general manager of the Metropolitan Opera House has been extended for three years more, listens oftener than he talks, and something probably has come to his ears from time to time that has savored of criticism of the number of "chestnuts" and "back numbers" in his annual fare.

When the season of 1921-22 at the Metropolitan Opera House is concluded on April 22, something like thirty-seven operas will have been sung, some of them as often as eight or nine times. Last year, thirty-six operas were rotated in the subscription performances, through a season of the same length, twenty-three weeks.

Including the newly mounted "Traviata," which opened the season and which had been absent from the Metropolitan boards for several years, there were nine additions to the répertoire this year. In the season of 1920-21, there were eight; in 1919-20, seven. In the fourteen years that Giulio Gatti-Casazza has been the directing force of the Metropolitan, there have been more than one hundred such additions, either as novelties or revivals—an average of about seven a season. No other opera house in the world has a season as long, or attempts as many changes in its répertoire from one season to another.

The total number of operas produced at the Metropolitan since Mr. Gatti-Casazza became its manager has been about 150—yet 100 of these have been either novelties or revivals, and approximately fifty of them had never been sung in America before. Though it is true that these revivals were in some instances restorations of works which had been absent from the répertoire only a few seasons and hence were amply familiar, the figures speak for themselves in answering such complaints as opera habitués make as to lack of variety or freshness in the répertoire designed for their delectation. The popularity of a few works has kept them current from season to season and it is reasonable to suppose that if they were long absent there would be complaint. The others have come and gone, with shorter or longer life according to their relative success. That there have been pangs among the cognoscenti as the result of the shelving of some works is not to be denied; but that retirement of a novelty from the active list does not mean its extinction was happily demonstrated last season when Wolf-Ferrari's "Secret of Suzanne," which had only a brief career at the Metropolitan after being brought forward in the season of 1912-13, was unexpectedly whisked out of the store room, the duster neatly applied, and the work delightfully sung in combination with one or another of the short thrillers of the *verismo* school.

The Subscription Round

Mr. Gatti undoubtedly has the best of reasons for shelving novelties which groups of opera-goers regret very much to lose. The chief of these reasons is that the active répertoire must be held to a reasonable number of works, as there is the subscription round to take care of, and—whether or not this is best for the artistic standing of the opera house—subscribers for different nights have to be supplied virtually the same fare. If all of the 150 works that have been in the répertoire during his consulship had been retained, it would mean that a different opera would be sung virtually

every night of the season. There would be no room for repetitions and none for new works. Only by dropping some operas from season to season can a place be made for others.

Not always is the addition to the répertoire as sturdy a work as one that has been dropped. But every such change adds something to the experience of audiences, and it is a salient fact that—in spite of much that is aired concerning the failure to give this work or that—residence in New York over a period of years is rewarded by opportunity to hear most of what is worth while in opera. It is out of the question to cram into one, two or three seasons the works which any individual opera-goer would like to hear. But if the record of the fourteen years that have found Mr. Gatti-Casazza at the helm of the Metropolitan is examined, it will be found that most of the operas whose titles are banded about as being conspicuously absent from the present répertoire, have been sung during this time.

A salient exception, "Don Giovanni," had its last Metropolitan representation only the year before Mr. Gatti took charge, so that a fifteen years' span of opera-going would include it, also, among the experiences of the Metropolitan's clientele. "Cosi fan Tutte," which will have its first American performance at the Metropolitan in the very near future, prompts fresh hopes that the Mozart scores, like those of Wagner, are coming back. The performances of "The Magic Flute" and "The Marriage of Figaro" during Mr. Gatti's régime must be accepted as attesting his sympathy for these masterworks.

Classic Gluck Operas Mounted

Among the brightest pages of the chronicle of the last fourteen years are those recording the performances of the Gluck operas, "Orfeo," "Armide" and "Iphigenia in Tauris." Beethoven's "Fidelio" was not permitted to go unheard, and Weber's three operas, "Freischütz," "Euryanthe" and "Oberon" all have seen the light during Mr. Gatti's consulship. Liszt's "Saint Elizabeth," too, was an achievement on a high artistic plane.

Italian and German operas have been about equally represented in the répertoire, except in the war years. "Otello" and "Falstaff," two works which appeal more strongly to connoisseurs than to the mass of opera-goers, have both been mounted by Mr. Gatti. His various Verdi revivals have brought belated justice to at least one opera, the transitional "Don Carlos." In "L'Amore dei Tre Re" he brought forth the most significant Italian opera since Verdi; and though none of them has won a similar place in the répertoire, he presented three of the Wolf-Ferrari works, "Secret of Suzanne," "Donne Curiose," and "Amore Medico," to the delight of epicures. The premières of Puccini's "Girl of the Golden West" and the Trittico must remain memorable events, whatever the differences of opinion as to the merits of their music.

The Wagner music-dramas have, of course, been the backbone of German opera. That the Metropolitan general manager has had sympathy for lesser works of Teutonic origin is established by the production of such operas as Thuille's "Lobetanz," Humperdinck's "Hänsel und Gretel" and "Königskinder," Goetze's "Taming of the Shrew," Richard Strauss' "Rosenkavalier," Flotow's "Stradella," D'Albert's "Tiefland," and Korngold's "Die Tote Stadt." If Karel Weiss' "Polish Jew" was found unworthy of the Metropolitan, those who had the good fortune to hear Smetana's "Bartered Bride" will always be thankful that the Metropolitan has been willing, from time to time, to experiment with the dubious.

Services for Russian Opera

Russian opera was virtually unknown in America until Gatti-Casazza took up the reins of the Metropolitan. Tchaikovsky's "Pique-Dame," given during his second season, was the first Muscovite work to gain a Metropolitan hearing. To the present general manager, New York owes its knowledge of the glories of Moussorgsky's "Boris Godounoff" and the delights of Rimsky-Korsakoff's "Coeur d'Or." Borodine's "Prince Igor," Tchaikovsky's "Eugene Oniegin," and Rimsky's "Snegourochka" are other Russian operas that have been produced during his régime.

A score of French operas have had a place in the changing répertoire. Massenet's "Manon," "Thais," "Nervosa" and "Werther" have been sung, the last named among the works given by the Metropolitan at the New Theater in the season of 1909-10. Charpentier's "Louise" and "Julien," Bizet's "Carmen" and "Pearl Fishers," Gounod's "Faust" and "Mireille," Meyerbeer's "Huguenots" and "Prophète," Delibes' "Lakmé," Saint-Saëns' "Samson et Dalila," Lalo's "Le Roi d'Ys," Offenbach's "Tales of Hoffman," Leroux's "La Reine Fiammette," Rabaud's "Marouf" and Wolff's "L'Oiseau Bleu" have been among the French operas sung.

Nine American operas and one American ballet have been brought to public performance by Mr. Gatti-Casazza. The first of these was Converse's "Pipe of Desire" in the season of 1909-10, followed, in turn, by Parker's "Mona," Herbert's "Madeleine," De Koven's "Canterbury Pilgrims," Cadman's "Shanewis," Gilbert's "Dance in Place Congo" (ballet), Breil's "Legend," Hugo's "Temple Dancer," and Hadley's "Cleopatra's Night." Of these, only Cadman's "Shanewis" survived the season in which it was first heard.

Additions to the Répertoire

Following is a list of the novelties and revivals of Mr. Gatti's fourteen seasons at the Metropolitan:

1908-09—"Tiefland," "Le Villi," "La Wally," "Manon," "Verkaufte Braut," "Falstaff."
1909-10—"Orfeo," "Germania," "Stradella," "Fra Diavolo," "Werther," "Pique Dame," "Freischütz," "Pipe of Desire," "Otello," "Gioconda."
1910-11—"Armide," "Fanciulla del West," "Königskinder," "Ariane et Barbe Bleue."
1911-12—"Lobetanz," "Donne Curiose," "Versiegelt," "Mona."
1912-13—"Manon Lescaut," "Magic Flute," "Secret of Suzanne," "Huguenots," "Tales of Hoffman," "Cyrano," "Boris Godounoff."
1913-14—"Masked Ball," "Rosenkavalier," "Amore dei Tre Re," "Madeleine," "Julien," "Amore Medico."
1914-15—"Carmen," "Euryanthe," "Mme. Sans Gêne," "Fidelio," "L'Oracolo," "Iris."
1915-16—"Samson," "Marta," "Prince Igor," "Goyescas," "Sonnambula," "Taming of the Shrew."
1916-17—"Pearl Fishers," "Iphigenia in Tauris," "Elisir d'Amore," "Francesca da Rimini," "Canterbury Pilgrims," "Lakmé."
1917-18—"Daughter of the Regiment," "Marouf," "Saint Elizabeth," "Lodoletta," "Prophète," "Thais," "Puritani," "Coeur d'Or," "Shanewis," "Dance in Place Congo."
1918-19—"Forza del Destino," "Tabarro," "Suor Angelica," "Gianni Schicchi," "Oberon," "Reine Fiammette," "Mireille," "The Legend," "Temple Dancer," "Crispino e la Comare," "Petrouchka."
1919-20—"La Juive," "Italiana in Algeri," "L'Oiseau Bleu," "Zaza," "Cleopatra's Night," "Parsifal," "Eugene Oniegin."
1920-21—"Tristan," "Mefistofele," "Carillon Magico," "Don Carlos," "Louise," "Lohengrin," "Andrea Chenier," "Polish Jew."
1921-22—"Traviata," "Die Tote Stadt," "La Navarraise," "Ernani," "Die Walküre," "Le Roi d'Ys," "Snegourochka," "Loreley," "Cosi Fan Tutte."

During the season 1909-10 at the New Theater were given:
"Werther," "Czar and Zimmerman," "Maestro di Capella," "Fille de Mme. Angot," "Histoire d'un Pierrot," "L'Attaque du Moulin."

Other operas which can be added to this list so as to make nearly a complete record of the fourteen years, are "Rigoletto," "Trovatore," "Bohème," "Madama Butterfly," "Manon Lescaut," "Tosca," "Cavalleria Rusticana," "Pagliacci," "Barber of Seville," "Don Pasquale," "Lucia," "Carmen," "Faust," "Rhinegold," "Götterdämmerung," "Siegfried," "The Flying Dutchman," "Tannhäuser" and "Marta." Many of the novelties and revivals have established themselves similarly, and, as in the case of the Wagner works which were only temporarily dropped during the years of beligerency, some of them were, in reality, fixtures before the so-called revivals were made. But, making due allowance for these, the record is one of constant adding to and alteration of the répertoire.

Operas New to America

Operas which were given their first American performances under Mr. Gatti-Casazza, include the following: "Tiefland," "Le Villi," "La Wally," "Verkaufte Braut," "Germania," "Pique Dame," "Pipe of Desire," "Armide," "Fanciulla del West," "Königskinder," "Ariane et Barbe Bleue," "Lobetanz," "Donne Curiose," "Versiegelt," "Mona," "Cyrano," "Boris Godounoff," "Rosenkavalier," "Amore dei Tre Re," "Madeleine," "Julien," "Amore Medico," "Mme. Sans Gêne," "L'Oracolo," "Prince Igor," "Goyescas," "Taming of the Shrew," "Iphigenia in Tauris," "Francesca da Rimini," "Canterbury Pilgrims," "Marouf," "Saint Elizabeth," "Lodoletta," "Coeur d'Or," "Shanewis," "Dance in Place Congo," "Il Tabarro," "Suor Angelica," "Gianni Schicchi," "Reine Fiammette," "The Legend," "Temple Dancer," "Petrouchka," "L'Oiseau Bleu," "Cleopatra's Night," "Eugene Oniegin," "Carillon Magico," "Polish Jew," "Die Tote Stadt," "Snegourochka," "Cosi Fan Tutte," and at the New Theater, "Histoire d'un Pierrot" and "L'Attaque du Moulin."

Besides the American operas named, works sung in English have included three Wagner music-dramas, "Parsifal," "Lohengrin" and "Tristan," Weber's "Oberon" and Weiss' "Polish Jew."

Under Mr. Gatti-Casazza's management, New York has heard individual singers whom the opera houses of Europe could not afford, yet he has contrived to build up an ensemble which is the finest in the world. Chorus and orchestra have come into their own. Minor parts have been given to singers equipped to do them well. Lavish mountings have been the rule. Nothing in the high order of the individual performances, however, has been more gratifying than the scrupulousness with which promises with respect to the répertoire have been carried out. An announcement of a new work to be given—once regarded as a publicity puff not to be taken too seriously—has come to be regarded as a pledge, certain to be redeemed, in the administration of Giulio Gatti-Casazza. OSCAR THOMPSON.

McCormack Adds Two Boucher Paintings to His Collection

John McCormack has recently added to his art collection two important paintings by Francois Boucher, "Diane and Endymion" and "La Musique." The pictures originally belonged to the collection of Sir Richard Wallace and passed to Lady Wallace at his death, and at her death were left to Sir John E. A. Murray Scott, the Wallaces' confidential adviser. It was through Sir John's interest that Mr. McCormack made his operatic debut in Covent Garden in 1907, and it was in his home that Mr. McCormack first saw and admired the paintings. The pictures subsequently were bought by the Knoedler Galleries, from which Mr. McCormack obtained them at a price said to be well up in the thousands.

Whittington to Play at MacDowell Club

A Chopin recital is to be given by Dorsey Whittington, pianist, at the MacDowell Club on the evening of March 25. His program includes the F Minor Fantasia, the Sonata in B Flat Minor and some of the Etudes, Preludes and Mazurkas. Mr. Whittington played recently at the Brooklyn Academy of Music and at Columbia University. He is soon to take part in a wireless concert.

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STOKOWSKI'S FORCES IN GALA CONCERT

Hofmann Plays with Orchestra—Metropolitan Artists in "Bohème"

By H. T. Craven

PHILADELPHIA, March 13.—Leopold Stokowski, winner of the Edward Bok Award for public service for Philadelphia, conducted the Philadelphia Orchestra last week in a pair of concerts marked by a consequent inspiringly festive atmosphere. As a visible reminder of the regard in which Mr. Stokowski is held, decorations, floral and heraldic, had been hung in the Academy auditorium. Joseph Hofmann, the soloist, seemed to appreciate the gala nature of the occasion, for his performance in the "Emperor" Concerto of Beethoven was, indeed, superb, his reading of the familiar number being glowingly colorful and technically brilliant—in short, a compelling exhibit of assured artistic authority.

The largest Saturday night audience of the season was present at the second concert, and that of the Friday matinee concert was, as usual, measured by the capacity of the Academy.

Mr. Stokowski contributed a delightful interpretation of the "Jupiter" Symphony of Mozart, contrasting its melodious appeal with a sympathetic performance of John Alden Carpenter's "Pilgrim Vision," a work composed for the Mayflower Celebration held in this city in 1920 and first played by the Philadelphia Orchestra in November of that year. It may be said of this score that it displays considerably more eclecticism than is commonly attributed to the band of grim pioneers. Debussy's modes being discernible in it, as well as tints from the musical palette of Richard Strauss, all, however, combined with Mr. Carpenter's individual command of the resources of modern instrumentation. There are thrills in this work for modern hearers and it is not long. The concert, one of the most enjoyable of the series, closed with a brilliant presentation of the First Hungarian Rhapsody of Liszt, known as No. 14 in the piano versions. The conductor's pleasure in this music was manifest.

Save for the admirable vocalism of Giovanni Martinelli, as *Rodolfo*, the performance of "La Bohème" given by the Metropolitan company at the Academy of Music on the evening of March 7 was of a rather routine type. Puccini's Bohemians are now rather more noisy and riotous than convincingly gay. The sentiment is void of fineness or delicacy, and the opera is in need of fresh restudy to offset the ravages of cliché interpretation and staging. In the Barrier scene, the heroine's headdress had been considerably sprinkled with white powder or paper, but no snowflakes descended to fall during Puccini's exquisite musical delineation of winter. Though on this occasion Lucrezia Bori was not in good voice, she was one of the comeliest and best-dressed *Mimis* in operatic annals. Raymonde Delaunoy was hardly a sufficiently dulcet-voiced *Musetta*, but there was an adequate *Marcello* in Giuseppe de Luca. Adamo Didur, with his tremolo much in evidence, was the *Schaunard*; Malatesta, the *Benoit*, and Martino, the *Colline*. Gennaro Papi conducted with some insistence on the moods of gaiety and pathos, whereas the opening measures of "Io son Poeta" were taken so slowly that even the authoritative Martinelli almost came to grief.

A Correction

In an announcement published in *MUSICAL AMERICA* concerning the activities of Herbert Witherspoon as member of the faculty of the Ithaca Conservatory of Music, it was erroneously stated that Mr. Witherspoon's wife, Florence Hinkle, would also teach at Ithaca during the coming season. Miss Hinkle will have no connection with the Conservatory, Mr. Witherspoon states, and will devote her entire season, as usual, to concert work.

Inez Barbour and Henry and Arthur Hadley in Cooperstown Program

Henry Hadley, associate conductor of the Philharmonic Orchestra, with

his brother Arthur Hadley, 'cellist, and Inez Barbour, soprano, gave a delightful program to the members of the Knox School and people of Cooperstown, N. Y., on Feb. 24. Two of the 'cello solos, a Danse Ancienne by Henry Hadley and a "Mystic Chant" composed by Bertram Currier, who dedicated it to Arthur Hadley, were performed for the first time; and the 'cellist also played Henry Hadley's "Ballet of the Flowers" Suite and the Andante from Grieg's Sonata in A Minor. He and his brother gave Porpora's Sonata in F, and Miss Barbour sang numbers by Schubert, Brahms, Gretchaninoff, Duparc, Koechlin, Poldowski, as well as Henry Hadley's settings of Robert Browning's "You'll Love Me Yet" and Elizabeth Barrett Browning's "Nevermore Alone" and "How Do I Love You?"

SCHENECTADY CLUB OPENS FUND FOR NEW AUDITORIUM

Soloists, Choirs and Operetta Company Share Interest in Events of Week

SCHENECTADY, N. Y., March 13.—The need of a suitable auditorium for concerts in this city is again receiving public attention, and at a meeting of the music department of the Women's Club

recently, it was decided to start a fund for the erection of such a building.

Emilie Henning, contralto, and Elmer A. Tidmarsh, organist, appeared in concert on March 7 at the Second Reformed Church for the benefit of the Mt. Holyoke College endowment fund. Miss Henning, who in private life is Mrs. J. J. Mahar, has an excellent voice and sang with ability. She began her musical training at the Skidmore School of Arts, and continuing her studies in New York, became soloist at St. Mark's Church and Temple Bethel.

Although Mr. Tidmarsh is well known here, this was his first appearance in this city as a concert organist. The explanatory remarks with which he prefaced each number gave added interest to his brilliant playing. He is a graduate of the Guilford Organ School of New York, and an associate of the American Guild of Organists. He is organist of Christ Church of Glens Falls, and director of the Monday Musical Club of Albany, the Oratorio Society of Pittsfield, the Adirondack Male Chorus of Glens Falls, and the Thursday Musical Club of this city.

The Hungarian Operetta Company of New York presented "The Pearl of Naples," an operetta in three acts, in Bohemian Hall on March 5. The company is returning from a successful season in the West.

A chorus conducted by James L. Williamson presented a program recently

which included "The Prodigal" by Carl Price, and the concert was received so enthusiastically that it was repeated on Feb. 24, March 4 and March 11. The soloists were Ethel Thomas, soprano; Edna Williamson, contralto; Louis Male and Carl Jester, tenors, and Elmer Williamson, bass.

Gounod's "Gallia" was sung on March 5 at one of the concerts of sacred music which are given each month in the Second Reformed Church. Edith Ennis sang the soprano solos excellently. The program also included a violin solo, with organ and piano accompaniment, by Anthony Steffan. The concert was conducted by Joseph Derrick, who also played the piano parts. Raymond Sachse was at the organ.

Elizabeth and Casper Reardon gave a program of violin and harp music at the Teachers' Training School on March 7 under the direction of the Parent-Teachers' Association.

R. G. WAITE.

Rhea Silberta Song Heard at Three Concerts in One Day

Rhea Silberta's recent song "Yom Kippur," one of her Hebrew songs, was sung on Feb. 19 by Cecil Arden of the Metropolitan Opera Company three times in one day at three different concerts, establishing something of a record. The song has also been sung by John Steel, tenor; Mina Dolores, Emanuel Stieri, baritone, and William Phillips.

Bianca Saroya

Praised by Leading Critics from Coast to Coast AS AIDA

PROVIDENCE, R. I., November 22, 1921.

Providence News—Miss Saroya was easily the outstanding feature of the performance.

The Evening Tribune—Bianca Saroya, who sang the title rôle, left nothing to be desired.

The Evening Bulletin—Her voice met the demands of the rôle and she won her audience after her good work in the first act.

PHILADELPHIA, PA., December 13, 1921.

Inquirer—It is in such dramatic impersonations as these that she excels.

North American—Sang with full, true and beautiful tone, and her acting was appealing and sympathetic.

Record—She created a child of the desert whose dark beauty captivated the audience as well as the heroic warrior Radames.

Public Ledger—Bianca Saroya as Aida added one more to the portrait gallery of shining successes set down to the credit of this young and most industrious artist.

Evening Public Ledger—She is personally well fitted for the part, which she sang beautifully.

Evening Bulletin—Scored an emphatic success in her portrayal of the Ethiopian slave, gaining in power as the opera progressed.



Photo by Dobkin

PITTSBURGH, PA., December 27, 1921.

Gazette Times—The name part was sung last night by Bianca Saroya, and to her, most of all, is due the success of the performance.

Chronicle Telegraph—She brought to the part a vivacious beauty that almost thwarts operatic tradition.

Pittsburgh Leader—Much of the applause went to Bianca Saroya, whose Aida, new to Pittsburgh, was a successful combination of voice, acting ability and good looks.

Pittsburgh Press—Succeeded in filling that difficult rôle to perfection.

DENVER, COLORADO, January 5, 1922.

Denver Express—The really brilliant singing of Bianca Saroya in the name part made a distinct success of Aida.

Denver Times—Miss Saroya won for the character the sympathy it requires and undoubtedly did the best singing of the evening.

Denver Post—Bianca Saroya sang the part of Aida with a dramatic and emotional vigor that made her work stand out from that of the others.

The Rocky Mountain News—Without a question, the outstanding artist of the evening was Bianca Saroya in the title rôle.

LOS ANGELES, CAL., January 10, 1922.

Los Angeles Times—Bianca Saroya may well be rated as the most thoroughly enjoyable singer of the group of principals.

Los Angeles Examiner—The Aida of the evening can be praised without the use of a qualifying phrase.

Los Angeles Record—Her appearance was alluring and appropriate, her acting excellent and her voice worthy of any operatic stage.

Los Angeles American—A comparison with the immortal Emma Eames would convey some idea of the physical charms of Bianca Saroya, who assumed the title rôle and ascended to a virtual triumph histrionically as well as vocally.

SAN FRANCISCO, CAL., January 23, 1922.

Chronicle—Bianca Saroya, appearing in the title rôle, won first honors among the newcomers with her quality of voice and personal appeal.

Call and Post—Bianca Saroya, the new soprano prima donna, was easily the star. Her first great song, "Return Victorious," brought her three recalls, and this was but a sample of her pronounced success.

Examiner—It was an Aida that came with a touch of graciousness in the light of some of the ones we have gazed upon in the past.

OAKLAND, CAL., February 8, 1922.

Post-Enquirer—Bianca Saroya triumphed by her impressive singing and fine acting.

ANTHONY BAGAROZY

AEOLIAN HALL

NEW YORK

New York's Week of Recitals and Concerts

[Continued from page 6]

towards the music. It was evident that the audience heartily enjoyed it and the "Divertissement" by Albert Roussel for wind instruments and piano, a short and effectively scored work of exotic flavor, which followed. Three short novelties by Mabel Wood Hill received a first performance. Two of them are sketches inspired by Prose Rhythms by Fiona Macleod, one being termed a Nocturne and the other bearing the title, "The Reed Player." The third number of the group, "Celtic Memories," of more elaborate design, and dealing with themes frankly Celtic in character, made the strongest impression on a first hearing. H. J.

Theodore Kittay, March 9

Theodore Kittay, tenor, who had sung with the Boston and San Carlos forces, sang early Italian airs, Russian and French arias and songs by English, French and American composers at his recital at Aeolian Hall on Thursday evening of last week. The young man has a natural voice of good possibilities. He approached his program from the standpoint of the operatic stage but not always with a sense of style in evidence. A large audience applauded liberally. H. J.

Victor Golibart, March 10

Victor Golibart, tenor, made his first New York appearance in recital in the Town Hall on Friday afternoon of last week. Mr. Golibart presented a classical group by Handel, Paisiello, Haydn and Peri; a German group by Brahms, Franz and Schumann; a French group by Staub, Debussy, Duparc, Alin and Poldowski and a final group in English by Head, Haile, Watte and Ganz. Stuart Ross was at the piano. J. A. H.

Ethyl Hayden, March 10

Ethyl Hayden, soprano, whose recital scheduled for earlier in the season was postponed on account of illness, finally made her recital debut at Aeolian Hall on the afternoon of March 10. Beginning with the well-known aria from Spohr's "Zemire und Azor," Miss Hayden sang "Giunse alfin" from Mozart's "Figaro" and Handel's Aria di Poppea. The second group in French included songs by Debussy, Dalcroze and the aria from "Louise." A group by Schubert and Schumann followed and the program concluded with a group in English.

For a routinized singer, the recital would have been excellent, for a debutant, it was extraordinary. Miss Hayden's voice is one of rare beauty and it is exceedingly well produced. Her legato is of a type almost extinct and the roundness and sonority of her high notes is something to make the heart glad. Her diction also is excellent. The Spohr number and the Mozart, both of great difficulty on account of their great simplicity, were impeccably delivered. Bizet's Pastorale and the "Louise" aria were quite lovely.

Miss Hayden is a valuable addition to the concert stage and she should be heard soon again and frequently thereafter, for such artistry raises the average of recital singing, which has been distressingly low this season. Francis Moore was the accompanist. J. A. H.

Vladimir Rosing, March 10

The realism of Vladimir Rosing, Russian tenor, again found full play in the recital which he gave at Aeolian Hall, New York, on March 10, for the American Relief Association. He sang many dramatic songs of the Russian peasantry, explaining them before he sang, and invested them with that vivid intensity which has characterized so much of his music. In the "Famine Song" of Cui, the story of the peasant driven mad by the sight of a field of corn, the climax was startling when the singer shrieked the passionate cry of the famine-stricken man, and rushed abruptly from the platform. Mr. Rosing was recalled many times. Finally he invited the audience to name the songs they wished to hear, and in this way Mousorgsky's "Song of the Flea" and several other numbers were added to the program. Carl Deis was an excellent

accompanist. A collection taken up for the relief of the starving Russians realized \$1600. A piece of sculpture by Claire Sheridan, representing the head of a child emerging from a block of marble, was announced as a gift to the highest subscriber, and was won by Mrs. William C. Bullitt with a contribution of \$200. P. J. N.

Maria Ivogün, March 11

Maria Ivogün, who has been heard with the Chicago Opera Association, in concert with Richard Strauss and in recital, made her second appearance alone in recital in Carnegie Hall on last Saturday afternoon. Seldom has the reviewer heard a more satisfactory recital. Commencing with the two florid arias of the *Queen of the Night* from "The Magic Flute," Miss Ivogün sang songs by Schubert, Wolf, Mahler and dell'Acqua, as well as the Gavotte from "Manon" and the lovely "Pourquoi dans les Grands Bois" from "Lakmé."

The Adagio from "O Zittre Nicht" was a beautiful bit of singing. Is there anyone now before the public with a legato like that of Mme. Ivogün? Schubert's seldom-sung "Seligkeit" and Mahler's "Hans und Grethe" were also delightful but Schubert's "Der Hirt auf dem Felsen" in which the singer had the assistance of Fred Van Amburgh, clarinetist, seemed hardly worth the trouble, but the "Manon" Gavotte was splendid and the second stanza had to be repeated. The "Lakmé" Romance, lacking entirely in coloratura, was in strong contrast and was a singularly satisfactory piece of singing.

Mme. Ivogün's voice sounded lovely throughout the recital. There were one or two places in the altitudinous passages of *floriture*, where the pitch fell a shade short, but these were momentary. As an interpreter of lieder, Mme. Ivogün's abilities were upon a very high plane. Walter Golde was the accompanist. J. A. H.

Maurice Dambois, March 11

A concert announced as given under the auspices of the Veteran Association of Women War Workers presented Maurice Dambois in the triple capacity of cellist, pianist and composer, at Aeolian Hall on Saturday evening. Most of the numbers on the program were given in conjunction with the Duo-Art piano, which provided mechanical accompaniments, recorded by Mr. Dambois, to the artist's playing of the Saint-Saëns Concerto and other numbers. In one group Marcel Hansotte was the accompanist. The artist's tone was exhibited as one of good quality, though he was obviously hampered at moments by the necessity of adopting the tempo of the reproducing piano. Two compositions of the artist presented on the program, "Clair de Lune" and "Bagatelle" were of a light, ingratiating type. R. M. K.

A Salzedo Program, March 11

In the series of concerts organized by Mme. Poldowski this season at the Ambassador Hotel, Carlos Salzedo and his Harp Ensemble, the Misses Miller, Sorrelle, Connor, Gomph, Godfrey and Hayes and Greta Torpadie, soprano, presented a program of Mr. Salzedo's own compositions on Saturday morning, assisted by Viola Gramm Salzedo, soprano, Margaret Solly, mezzo soprano, Pierre Mathieu, oboe, Louis Letellier, bassoon and Santiago Richard, French horn.

This was the first time that we have had the opportunity to listen to Mr. Salzedo's music at any length. It is our conviction that he is a composer not only of unusual skill, but also of extraordinary eloquence. In a word, he speaks where others leave off. The program offered "Four Choruses in Old Sonata Form," settings of a chanson and three rondels of Charles d'Orleans for three voices and harps. These the singers named above performed admirably. Composed in 1914, these four part-songs have a flavor of winning warmth, a spirit of individual simplicity and clarity. The prelude for six harps before the first song "Fairest, if it be your pleasure" was in our opinion one of the high lights of the program.

The entire ensemble did the "Bolmimerie," music for a pantomime and Mr. Salzedo alone played his "Poem of the Little Stars," heard for the first time at this concert and bearing the date of 1921. It proved an exquisite morceau, played with magical art. There is an imaginative quality in the "Bolmimerie"

that places its composer among the unshackled moderns of our period. What he has done with seven harps in the way of color is truly marvelous; one hears things that he has discovered in the technical development of harp sonority and harp color and one realizes what composers might accomplish in their orchestral works if they had a section of seven harps to aid them.

Three poems by Sara Yarrow, entitled "Ecstasy," "Despair" and "Humility" were sung by Miss Torpadie, in conjunction with the harps, and Messrs. Mathieu, Letellier and Richard. Mr. Salzedo conducted, as he did in the part-songs. In these poems he has risen to the greatest emotional point of all the works heard Saturday. These are utterances that will not find a response in the conventional music-lover. They are songs of cosmic beauty. And Miss Torpadie sang them with an art so finely attuned to music and poem that they had their fullest meaning. Not a shade of color was lost in her performance; she made the vocal line plastic and brought to the music a spiritual quality that few singers of our time possess. It was a triumph of vocal interpretation and audience and composer united in praise of her achievement. The treatment of the three wind instruments and the harps in these poems is, likewise, noteworthy. But there is not space here even to touch on that. The present writer could write a half dozen pages on it, he feels sure. He also feels sure that Carlos Salzedo is not only our foremost harpist, but one of the most interesting composers among emancipated modernists. A. W. K.

Pietro Yon, March 11

In his concert of organ music at Aeolian Hall on Saturday afternoon, Pietro Yon again proved himself one of the finest of recitalists on the "king of instruments." That there is not a larger public in a metropolis like New York for organ recitals is due, doubtless, to the numerous free organ recitals given in our churches these many years, affairs, the majority of which are so uninteresting both in the music chosen and the manner in which it is performed that music-lovers have come to avoid the organ as a concert instrument.

Mr. Yon makes converts to the appreciation and enjoyment of organ playing. Last week he opened with Liszt's Prelude and Fugue on "Bach," followed it for contrast with the melodious Elevation in E Major of Saint-Saëns and closed the group with Bach's Prelude and Fugue in A minor. Here was mastery of the instrument and the compositions, and the big works were just as heartily welcomed by the audience as the lighter ones. A fine "Redemption" of M. Enrico Bossi and R. Remondi's "La Goccia" were two modern Italian examples, grouped with three American works, A. Walter Kramer's "Eklog," Powell Weaver's scherzino "The Squirrel," both of these marked "new," and O. E. Schminke's "Marche Russe." After the group Mr. Yon had to grant an extra, playing his own attractive humoresque "L'Organo Primitivo."

The final group was his own music, his new "Hymn of Glory," a fine piece, his popular "Gesù Bambino" and his taxing First Concert Study, in which he accomplished technical feats on the pedals. Throughout his program he displayed a sensitive artistic feeling for appropriate registration, a big technical dexterity and a sincere attitude toward and profound knowledge of his art. He was applauded to the echo at the end of the program and gave several encores. Verily, Mr. Yon makes organ recitals interesting! A. W. K.

Frederic Warren Ballard Concert, March 12

The third of the Frederic Warren Ballard Concerts was given in the Selwyn Theater on the evening of March 12, by Harriet Van Emden, soprano; Norman Jollif, baritone, and André Polah, violinist. Colin O'More, tenor, announced, was ill and unable to appear. Miss Van Emden, to her announced numbers, added a group of Old English songs, which were very well sung. Mr. Jollif was particularly successful in Beethoven's "Creation's Hymn" and numbers by Purcell, O'Hara, Treharne, Lane and Martin, and was compelled to give numerous encores. A group of songs by Brahms, Loewe and Rachmaninoff, sung in English translation by Miss Van Emden, was much applauded. Mr. Polah offered works by Bach, Schubert-Wilhelmj and others and played Kreisler's "Liebeslied" as one of his encores.

Francis Moore was the accompanist. The audience was large and very appreciative throughout the concert. J. A. H.

Robert Murray, March 12

Robert Murray, whose ability to sing tones beyond the highest note on the piano apparently places him without a rival in altitudinous vocalization, made his formal concert debut at the Hippodrome Sunday night. Robert is a 12-year-old boy from Tacoma, Wash., whose nature has endowed with a voice-box all his own, and an ability to mimic birds as well as to sing tones almost too high for the human ear. Apparently he has the most serious aspirations, and as his present treble will continue only two or three years longer, he presents an interesting and perplexing problem as to what the future holds in store for him. One man remarked on the way to the Hippodrome, Sunday night, that he hoped the boy's voice would not change between then and 8.30.

Restrained, easy, unconcerned, but altogether modest of demeanor, the boy made a very pleasant impression on his audience when he appeared on the platform for his first number. Not many sopranos would care to begin a program with the "Queen of the Night's Air," from Mozart's "Magic Flute," in the original key, as young Robert did. But to show that the dizziest heights are not at all high for him he inserted an original cadenza, designed by his accompanist and coach, Emil J. Polak, that took him much higher. Thereafter, in Dell'Acqua's "Villanelle," Strauss's "Voce di Primavera," David's "Charmant Oiseau," Bishop's "Lo, Here the Gentle Lark," and "Una Voce Poco Fa," from Rossini's "Barber of Seville," he leaped to skyrocket endings which defied persons ordinarily sure of their sense of pitch to place them in the scale. That they were phenomenally high, no one could doubt. Later, in a group of songs by Cadman, Nevin and Mendelssohn, in which the young singer injected bird calls of a kind that have been made familiar by Kellogg and others on the vaudeville stage, the songs were transposed upward so that they sounded as if almost entirely above the staff.

A program note explained that the bird calls were produced in the throat and were in no sense a variety of whistle. They differed in quality from the very high tones of the opera airs and could easily be distinguished from them. It is these high tones that make Robert Murray an unusual singer. Otherwise the voice is not an essentially beautiful one even for a boy soprano, and the lower register, which lacks body and resonance, seems to be entirely artificial. Tones at what ordinarily would be at the top of a high soprano voice are clear and brilliant, and doubtless many a coloratura of the opera stage would like to possess them. Whether any tones at the extreme heights ascended by the boy could be of really musical quality, however, is doubtful. It would be too much to say that his bravura singing was free of imperfections, but he exhibited a forte for *staccati*, especially in arpeggio passages. Altogether it was singing remarkable for one of his age.

Assisting the singer were George Barrère, who played two solo numbers and flute *obbligati*, and Paul Kefer, who presented two groups of cello numbers. Mr. Polak, the accompanist, was altogether helpful at the piano. The audience, while it did not fill the huge auditorium, was a large one, and applauded heartily. The boy was recalled many times, and finally appeared with his mother. B. B.

Friends of Music, March 12

At last Sunday's concert of the Society of the Friends of Music at the Town Hall Artur Bodanzky brought forward the so-called "Oxford" Symphony of Haydn, the work performed at the time the great English University conferred the degree of "Music Doctor" upon the composer. The symphony is typically Haydnian in its straightforward tunefulness, in its snappy rhythms and in the character of its Minuet. Of the four movements of this compact work the first and the final Presto are the most engaging. It was played throughout in a highly spirited manner, with crisply clean-cut articulation and incisive accents.

An interesting novelty of the present day was a Slovak Suite by the Czecho-

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New York's Week of Recitals and Concerts

(Continued from page 50)

Slovakian composer Vitezslav Novak, inspired, according to the program notes, by a sojourn in the foothills of the White Carpathian Mountains. There are five movements—"In Church," "The Children," "The Lovers," "The Country Dance" and "Night"—of which the third and fifth contain the most distinctive material, albeit these were the least satisfactorily played, as in both cases the performance lacked the sensuous charm that is inherent in the music. In "The Lovers," an effective song given to the clarinets is interrupted by an aptly suggested little "squabble," in which flutes and oboes and violins join. Between these numbers Alexander Schmuller played the Mozart Violin Concerto in D major. The intimate environment provided by the Town Hall and the restricted dimensions of the orchestra afforded an ideal setting for this work, creating a peculiarly fitting chamber-music framework for it, and Mr. Schmuller played the solo part with great purity of style, with unflinching beauty of tone, and in the Andante with exquisite tenderness of sentiment. If there were occasional lapses of intonation, it would be ungracious to cavil in view of the authority, the understanding and the beautiful finesse that characterized the performance throughout.

H. J.

E. Robert Schmitz, March 12

For those who are interested in the latest developments among the younger French moderns whose works are more in vogue in England and the continent than here, the program of E. Robert Schmitz at the second of three piano recitals under the auspices of the Key Club was of exceptional interest on Sunday evening, March 12. Except for Debussy each of the composers represented exhibited the impress of the ultra-modern idiom. The names represented included Aubert, Roussel, Vuillemin, Chabrier, Mariotte and Ravel. To this group of interesting musicians, Mr. Schmitz has devoted much special study and it is doubtful if there is anyone in this country as well qualified to play their compositions. From the lot, three Ravel pieces Rigaudon, "Pavane pour une Infante Defunte" and a Toccata, are fairly well known and stood well at the top of the list in merit. The others with the exception of the Debussy numbers, a Ronde of Roussel and Chabrier's "Bourée Fantastique" (a delightful number) were impressionistic and descriptive, vividly so in the case of Mariotte's "Impressions Urbaines," a composition which is a test of the agility of the finest piano virtuoso, and which Mr. Schmitz played with distinction. Vuillemin's "Carillons dans la Baie" was the most commonplace of the interesting program. Mr. Schmitz played with a fine display of technique, overcoming easily the fierce technical difficulties of this modern group. His audience remained after the close of the program to hear more Debussy and some fine Chopin playing. It left no doubt of its approval both of Mr. Schmitz' performance and the compositions which he offered.

L. B.

Miss Cottlow Plans Ten Weeks' Teaching

With the close of the month, Augusta Cottlow, pianist, will conclude one of her most successful concert seasons. On April 1 she will inaugurate, in a New York studio, ten weeks' work with advanced pupils. Miss Cottlow will spend the summer, as usual, at Marlboro, N. H., where she will prepare the programs for the fall appearances which are being arranged for her by her new manager, Charles N. Drake.

Opening of Brooklyn Opera Company's Season Announced

The opening performance of the spring season of the Brooklyn Opera Company has been scheduled for the night of March 21 when the company will present "The Masked Ball" at the Brooklyn Academy of Music. The conductor will be Antonio dell'Orefice, and the cast will include R. Buska, Ada Paggi, E. Day, Nicola Zerola, G. Baldi, Augusto Ordognes, Italo Picchi and Espartero Palazzi. On Wednesday March 29 "Cavalleria Rusticana" and "Pagliacci" will be given under the batons of F. Deyo and J. Zuro with casts including Bettina Nelli, Ada Paggi, Nina

Renzi, Rogelio Baldrich, L. Reconi and Leonia Ogrosska, F. Boccafusco, G. Baldi, G. Interrante and Leoni Reconi. "Gloconda" is to be produced under the baton of A. Paganucci on April 1. The opera company has under way plans for short seasons in Philadelphia and Boston at the close of its Brooklyn run.

Quartet to Tour in Canada

A tour of the Maritime Provinces of Canada has been booked for a quartet comprising Grace Kerns, soprano; Nevada Van der Veer, contralto; Judson House, tenor, and Fred Patton, baritone. The singers will appear together at the Halifax festival, where they will take part in "The Messiah," on April 24, in the Verdi Requiem, on April 25, and in a miscellaneous program on April 26. From Halifax they will go to the Truro Festival, on April 27, where they will be heard in "Elijah." On the following day Miss Van der Veer and Mr. Patton will give a joint recital at Wolfville, in Nova Scotia. The quartet will then return to New York by way of Boston. Prior to these collective appearances Mr. Patton will give a recital in Sackville, N. B., on April 19, and Mr. House will give one in Antigonish, N. S., on April 20. Mr. Patton and Mr. House will be soloists in "Elijah," at Sydney, N. S., on April 21.

Grainger Now Touring Canada

Although he has several times been engaged for a Canadian tour, circumstances have made it impossible for Percy Grainger to complete the bookings made for him by Antonia Sawyer in the Dominion until now. His audiences are averaging 3000. He is appearing with the Winnipeg Choir in its first tour, with two appearances in Winnipeg and concerts in Duluth, Milwaukee, Chicago, St. Paul and Minneapolis. The programs are featuring his two new choral works, "The Anchor" and "A Dollar and a Half a Day." Other Grainger works, "Londonderry Air" and "The Morning Song in the Jungle," have been presented at Queen's Hall, in London, by the London Choral Society, whose conductor is Arthur Fagge.

Althouse and Gruen in Albuquerque

ALBUQUERQUE, N. M., March 11.—Paul Althouse, tenor of the Metropolitan opera, assisted by Rudolph Gruen at the piano, gave a recital in the high school auditorium, on Tuesday, Feb. 28. The Apollo Club opened the program with songs by Speaks and Murchison, after which Mr. Althouse disclosed his art in a group of French songs and the "Celeste Aida" aria. Later he sang songs by Gruen, Martin, Novello, Clarke, Stickle, Löhr, Ward-Stephens and Kramer. Mr. Gruen was a sympathetic accompanist and also scored in a group of solos by Chopin, Moszkowski and Liszt.

Women's String Orchestra to Play Forsyth Work

Sandor Harmati will lead the Women's String Orchestra, of which he has been conductor since 1918, in a concert at the Town Hall on Saturday evening, March 25, when the program will include the Fugue from Beethoven's Quartet, Op. 59, No. 3, the Volkmann Serenade, Op. 69, a group of short pieces by Sibelius, Liadoff, Cecil Forsyth, Palmgren, and Ehrenberg and Elgar's Introduction and Allegro, Op. 47. The Forsyth work is called "The Dark Road" and is scored for solo viola and string orchestra. It will have its first hearing on this occasion.

Erna Rubinstein to Play Again

A second New York recital will be given by Erna Rubinstein, 15-year-old Hungarian violinist, at Carnegie Hall, on the afternoon of March 25. Her program is to be made up of numbers entirely different from any which she has yet presented here.

Swedish Chorus Engages Miss Phillips

The Verdandi, the Swedish male chorus of Providence, R. I., has engaged Martha Phillips, Swedish soprano, as soloist for its concert on the afternoon of March 19. Miss Phillips appeared with marked success as one of the soloists, with Pablo Casals, at the Metropolitan Opera concert on Feb. 26.

Felix Salmond to Make American Début

Felix Salmond, the English 'cellist, who has been giving concerts in Europe successfully for a number of years, will make his American début at Aeolian Hall on Wednesday afternoon, March 29. Mr. Salmond arrived in America on March 9 on the Olympic.

Survey of Brooklyn's Week

By W. R. McADAM, Brooklyn Representative of Musical America, 1305 Park Place. Tel. 1615 Decatur

ONE of the record audiences of the season gathered at the Brooklyn Institute to hear Fritz Kreisler, who appeared on March 6 under the auspices of that organization. The program on the whole was one of popular appeal, being made up of familiar numbers of long established favor, and the audience expressed unmistakable approval of it and of Mr. Kreisler's masterly performance.

A sonata and a concerto comprised the first half of the recital, César Franck's Sonata in A, and Mendelssohn's Concerto in E Minor. The second part of the program included Dvorak's Indian Lament, Schubert's Ballet Music from "Rosamunde," Dawes' Melody, and Kreisler's Liebeslied, Fair Rosmarin, and Caprice Viennois. There were vigorous demands for encores.

Brooklyn artists, Katherine Noack Fiqué, soprano; Arthur Bauer, tenor, and Mathilde Redlauer, contralto, figured prominently in the benefit performance given under the auspices of the New York City Federation of Women's Clubs at the Town Hall, on Tuesday evening, March 7. Under the efficient management of Nora Overton, these singers presented a scene from "Cavalleria Rusticana," scoring an emphatic success, and there were demands for numerous recalls. Miss Fiqué, aided by natural charm and beauty and a fine voice, sang the rôle of Santuzza with dramatic fervor. She was ably supported by Mr. Bauer as Turiddu and Miss Redlauer as Lucia.

John Philip Sousa and his band were welcomed by a large audience at the Academy, March 12. The program included Sousa's "In the Springtime" Overture, one of the most pretentious of the composer's works and one which found high favor with his audience. In "The Fancy of the Town," in which Sousa arranged in a medley the popular

tunes of the past ten years, the band did some fine work and won the heartiest approval of the evening. Solos were given by Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist, and George Carey, who played the xylophone. The performances of the soloists were uniformly good. The program closed with Sousa's "Camera Studies."

Mr. and Mrs. Carl H. Tollefsen, at the March meeting of the Laurier Club, acted as hosts in their studios, on March 7, when an excellent program was given of piano, violin and vocal numbers, including songs by soprano, contralto and tenor.

Julius Koehl, pianist, contributed two groups. His playing of Beethoven's "Sonata Pathétique" evidenced maturity blended with intelligence in interpretation and warmth of musical feeling. Four Chopin waltzes formed a delightful contrast by their charm and grace. Rachmaninoff's Polichenelle was powerful, and abounded in interest. Nora Fauchald, soprano, in the singing of an aria from "Carmen," and a group by Kramer, Novak, Burleigh and Manazucca thoroughly delighted with her fine voice, aided by personality, intelligence and good taste in interpretation. Excellent technique, a rich tone and sincere musical feeling characterized the playing of Samuel Tonkomogy, violinist. His numbers included a Sicilienne and a Rigaudon, arranged by Kreisler, a Hindoo Chant and a Slavonic Dance, and in addition several well-played encores. Mabel Ritch Power, contralto, has a voice of good range and richness of tone, and sang with genuine feeling and sound interpretation. Her program comprised numbers by Bemberg, Foote, Endicott and Rachmaninoff. Another singer of ability was Charles V. Holly, tenor. His numbers were by Donizetti, Denza, Martin, Kosloff and Severn. Mr. Koehl, Mr. Whittaker, Mrs. E. Severn and Miss H. Nelson ably played the accompaniments.

Mrs. Duckwitz Plays for Arts Assembly

A piano recital was given by Dorothy Miller Duckwitz for the Arts Assembly, at the Magna Chordia Chambers, on the evening of March 6. Mrs. Duckwitz brought a considerable degree of technical proficiency to a program of Bach, Debussy and Ravel compositions. The Bach was the great Toccata and Fugue in D Minor, written for organ and transcribed by Tausig for piano. A public which can hear masters like Bonnet and Dupré interpret the work in all its original grandeur would scarcely choose it as a trial piece for a pianist. Nervousness seemed to impair Mrs. Duckwitz's playing in three Etudes and two Nocturnes of Chopin. She was applauded by an audience of perhaps a couple of hundred persons, who also greeted with favor the president's statement of the ambitious aims of the Assembly.

D. J. T.

Land and T. Tertius Noble to Give Recital

Harold Land, baritone, will appear in joint recital with T. Tertius Noble, organist, at St. Thomas' Church on Sunday evening, March 26. Mr. Land will be heard in compositions by Mendelssohn, Noble, Handel and Sterndale-Bennett.

Julia Allen Sings for Athene Club

A musical program was given by Julia Allen, soprano, at the luncheon in celebration of the eighth anniversary of the founding of the Athene Club, at the Waldorf Astoria on March 2. She was enthusiastically received in the "Mignon" Polonaise, which she encoored with Valverde's "Clavelitos"; "Rain," by Curran; the Old English "My Lovely Celia," arranged by Munro; "Awake," by Phillips, and Grant-Schaeffer's "Cuckoo Clock," given as an extra.

CHICAGO, March 4.—Ebba Sundstrom, Chicago violinist, will be the soloist with the Bush Conservatory Orchestra in Orchestra Hall, March 21. She will play the first movement of the Tchaikovsky Concerto.

Stoessel Announces Soloists

Of the soloists who will aid the New York Oratorio Society, Albert Stoessel, conductor, in its performances of the Bach St. Matthew Passion at Carnegie Hall, on April 13, the soprano will be Olive Marshall, who was heard in "The Messiah" in December. The contralto will be Marguerite D'Alvarez, who sang this part in the society's festival last spring. George Meader, of the Metropolitan Opera Company, will again have the tenor rôle of The Narrator. The part of Jesus will be sung by Reinald Werrenrath, baritone, and Charles T. Tittman, of Washington, D. C., will be the bass. The New York Symphony will assist, with Frederick Shattuck, accompanist for the society, at the piano.

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DALLAS GREETES ITS MUNICIPAL SINGERS

"Messiah" Choruses Featured —Ruffo and Russian Company Heard

By Cora E. Behrends

DALLAS, TEX., March 11.—Under the auspices of the Dallas Music Commission, the Municipal Chorus of 150 mixed voices appeared in a concert at the Scottish Rite Cathedral on Feb. 19. Under the leadership of Paul Van Katwijk, and with Viola Beck as accompanist, the chorus sang excerpts from "Messiah." Mrs. H. M. Whaling, Jr., played organ numbers by Guilman and Devry. Joseph Rucker, who possesses a fine bass voice, contributed solos, and another soloist

was Mrs. Clarence Penniman. About 900 persons, it is estimated, testified their appreciation of the program.

Titta Ruffo, baritone, appeared in the A. Harris Company Concert Series at the Coliseum on Feb. 27. He had to respond to many encores. Lillian Gillette of Oklahoma, soprano, was his assisting artist, making a very favorable impression. Alberto Sciarretti was the accompanist.

The Russian Grand Opera Company was presented here by the MacDonald-Mason Management. Four performances were given, and enthusiastically received. Audiences ranged from 800 to 1200, and the operas, although unfamiliar, were all greeted with marked favor. The operas presented were "Pique-Dame," "Czar's Bride," "Boris Godounoff" and "Eugene Oniegin."

CONCERTS IN BELLINGHAM

Clubs and Benson Orchestra Appear in Vocal and Instrumental Programs

BELLINGHAM, WASH., March 11.—The Glee Club of Washington State College at Pullman was heard in this city at the auditorium of the Whatcom High School on Feb. 24. The organization's interesting program was cordially applauded by a large audience.

The Albert Benson Orchestra was presented in concert at the Sunday evening Forum, held in Liberty Hall on Feb. 26. The audience was estimated at more than a thousand persons. The program included a composition, "Tulip March," by Frank Gottschalk of this city. Verdi's "Anvil Chorus" was given as encore.

A Community Club program was given by the Canadian Club on Feb. 28. Those who participated included Eula Brown, Dolores Farnung and Lois Wilson, pianists; Marion Westerlund, violinist, and Nils Westerlund, cellist. Hortense Yule sang a group of numbers, and Marion Durham, Katherine Meyers and Robert Caulkins were heard in vocal solos and readings.

LULU V. COFFEE.

RECITALS IN SAN DIEGO

University Teachers' Association, and Club Programs Heard

SAN DIEGO, CAL., March 11.—Estelle Heardt-Dreyfus, contralto, was presented in the last concert of the University Extension Course, given at the Congregational Church on Feb. 24. The program comprising Spanish and other numbers, was greeted with marked favor by a large audience.

Ellen Babcock, pianist, and Mrs. H. M. Sammis, soprano, were presented in a recent program of the local Music Teachers' Association, given at Theater Music Hall. For Mrs. Sammis, a former member of the Association, Ruth Armstrong of Santa Ann was accompanist.

The Cadman Club, conducted by Wallace Moody, presented a delightful program at La Jolla recently. The principal work given was Cadman's "Vision of Sir Launfal." Mrs. Stibolt Hanson, soprano, was soloist and Mrs. Wallace Moody accompanied.

Manuel Mora, tenor, was recently heard in a second recital of the season in the Civic Auditorium, in a program of Spanish music. The assisting soloist was Willa Waggoner, pianist, and Ethel Widener accompanied. The recital was given as introduction to a Spanish Ball, which was the last local social event before Lent. Mr. Mora presented several of his own compositions.

WILLIAM F. REYER.

Miss Peterson Sings in Texas Town

AMARILLO, TEX., March 11.—One of the most pleasing concerts in the series being presented by the Philharmonic Club and the Amarillo College of Music was the recital of May Peterson, soprano of the Metropolitan Opera Company, at the Polk Street Methodist Church. With repeats and extras, the program was lengthened beyond its announced dimensions. Miss Peterson had the able assistance of Stuart Ross at the piano in a list which included songs and arias by Bach, Salvarosa, Mozart, Debussy, Dalcroze and Max Reger. The day of the recital, Miss Peterson was guest of honor at a luncheon of the Philharmonic Club, at the Amarillo Hotel. The singer made a brief address.

Elly Ney will conclude her Southern tour on March 13 with a piano recital in Jacksonville, Fla.

EVENTS IN LOS ANGELES

Prihoda, Zoellner Quartet and Local Artists All Well Received

LOS ANGELES, CAL., March 11.—At the popular concert of the Philharmonic on Sunday, Feb. 26, a favorite singer of Los Angeles, Mrs. Catherine Shank, soprano, was soloist. Mrs. Shank sang with clear voice and much charm of manner. The orchestral numbers were a Polonaise by Tchaikovsky, the "Meister-singer" Prelude, Funeral March by Gounod, the Symphonic Poem "Wallenstein's Camp," by Smetana, and a Glazounoff waltz. Mr. Rothwell was successful in all these works and was warmly encored. The orchestra was somewhat reduced in size, as about fifteen members are suffering from influenza.

Vasa Prihoda made his first appearance before a Los Angeles audience on Feb. 28, on the Philharmonic course, whose patrons were impressed by his vivid personality no less than by his great mastery of the violin. His program included the "Kreutzer Sonata" of Beethoven, the Lalo "Symphonie Espagnole" and five short numbers. He was applauded to the echo and added several brilliant encores.

Homer Grunn, pianist, played in the Schumann quintet with the Zoellner Quartet on Feb. 27, closing the Zoellner series. He was an admirable addition to the organization. Other numbers were a Beethoven Quintet, a Borodine Nocturne, and compositions by Mendelssohn and Ilyinski.

W. F. GATES.

Pasadena Orchestra in Fourth Concert

PASADENA, CAL., March 11.—Under the baton of Will Rounds, the Pasadena Community Orchestra played with great success on March 8 before a large audience at the High School. This was the fourth concert of the season. Beethoven's First Symphony and the Delibes' "Sylvia" Ballet-Music were the orchestral numbers, and the interest of the program was enhanced by the presence of Violet Romer as assisting artist. She appeared in a number of artistic dances, the feature among which was "The Unsigned Symphony," a dramatic pantomime danced to Rachmaninoff's Prelude in C Sharp Minor.

MARJORIE SINCLAIR.

Greeley Welcomes Schumann Heink

GREELEY, COL., March 11.—Ernestine Schumann Heink delighted an audience estimated at 1500 persons at the College Gymnasium on Feb. 24. The artist thoroughly won her audience by her admirable singing. In the course of the concert, she sent down a glass of water from the stage to a man who had fainted in the audience, and interested her hearers by some anecdotes. Mr. Loesser, the accompanist, contributed two groups of solos. This concert was an extra one in the Artists' Series, and the committee has already laid plans for a more pretentious season next year.

JOSEPHINE K. KENDEL.

New Music Heard in Church Service in Waterloo, Iowa

WATERLOO, IOWA, March 11.—In a musical service given recently at Grace M. E. Church under the direction of Kenneth E. Runkel, with the assistance of Faye Kober, pianist; Viola Miller, harpist, and Mrs. Maude Knoop Berry, violinist, and the choir of thirty voices, several of the compositions given were composed for the occasion. One of these was written by Frank Wright, organist and choir-master of Grace Episcopal Church, Brooklyn, N. Y., for this service; another

by G. H. Fairclough, organist of St. John's Episcopal Church, St. Paul, Minn., and dedicated to Mr. Runkel, and a third by G. A. Thornton, organist of St. Clement's Episcopal Church, St. Paul, for the local choir. Compositions by Mr. and Mrs. Runkel were also sung by the choir.

BELLE CALDWELL.

MYRA HESS PLAYS FOR SAN JOSE COLLEGIANS

English Pianist Gives Recital—Stanford Glee Club Begins Spring Tour

SAN JOSE, CAL., March 11.—Myra Hess captivated a large audience at the Teachers' College when she appeared under the direction of Jessica Colbert. The program, one of refreshing quality, was interpreted in delightful manner. Chopin's B Flat Minor Sonata and three sonatas of Scarlatti were especially effective. Her other numbers were devoted to Bach, Chopin, Schumann and Debussy. Miss Hess refused to give any extras until the conclusion of her program, when she responded with numbers of Chopin.

Conducted by Warren D. Allen, the Stanford Glee Club appeared at the Teachers' College Auditorium, under the auspices of the local Stanford Club. An interesting program was well-sung by this organization of sixty-five college men. Esther Houk Allen, contralto, and Richard Malaby, pianist, were the soloists. Mrs. Allen, who is popular on the coast, was at her best in the aria, "Oh My Heart is Weary" from "Nadeshda." Mr. Malaby was well-received. This was the opening concert in the annual spring tour of the chorus, and reflected much credit upon the conductor. The tour is under the direction of Selby Oppenheimer and his associate, Alice Seckels.

Bozena Kalas, pupil of Frank La Forge, and a graduate of the Pacific Conservatory of Music, appeared here in recital recently and revealed herself an excellent artist. Miles Dresselk, violinist; Joseph Halamicek, viola player, and Jan Kalas, cellist, assisted her in a Dvorak Quartet and also presented a trio of Berens.

MARJORIE M. FISHER.

FANNING SOLOIST WITH LOS ANGELES SYMPHONY

Pianists and Vocalists Heard in Joint Recitals—Grunn Works Presented

PASADENA, CAL., March 13.—The Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor, gave an interesting concert, with Cecil Fanning, baritone, as soloist, on Feb. 24. The orchestra gave a fine interpretation of Glazounoff's Fourth Symphony. In E Flat, Op. 48, and of the "Midsommarsvaka," by Alfvén. The English, or Continental, grouping of the players seemed very effective. Mr. Fanning's numbers were received with marked favor.

Frederic Arnold Good, pianist, assisted by Mrs. Norman Hassler, lyric soprano, was heard in an invitation concert in the Maryland Palm Room, on Feb. 23. Feature piano solos were the Ballade No. 2, in B Minor, by Liszt; a Grieg Sonata, Op. 7; and "Soirée de Vienne," by Schubert-Liszt. Mrs. Hassler sang very artistically, both classic and modernistic numbers. Clarence D. Kellogg's accompaniments were excellent.

Harold Porter Smyth, pianist, and Eleanor Hague, soprano, and collector of folksongs, were heard in an interesting program on Feb. 17. Songs in several languages were given by Miss Hague, and Mr. Smyth played brilliantly compositions by Beethoven, Liszt, Moszkowski and others. The concert was given at the residence of Mr. and Mrs. Ernest A. Batchelder, and was open to the public.

Homer Grunn, pianist and composer, Bertha Winslow-Vaughn, soprano, and Mae Maddux, accompanist, were heard at the High School, Pasadena, recently. Mr. Grunn played his "Zuni Indian Suite," and other Indian studies, and compositions by Liszt, Balakireff and other composers. A reproducing piano was utilized at the concert. Mrs. Vaughn sang excellently a group of Mr. Grunn's modern songs, and several well known concert numbers. Miss Maddux gave good support at the piano.

MARJORIE SINCLAIR.

GREELEY, COL.—Twenty of Cornelia Hanna's piano pupils, in a recital recently at her home, gave an artistic and well-balanced program.

UNIVERSITY PUPILS ACTIVE IN REDLANDS CONCERTS

Artists Appear in Club Recital—Quota Doubled in Supply of School Phonograph Records

REDLANDS, CAL., March 11.—The music students of the University gave an all-American program on March 3. Piano pupils of Mr. Marsh of the music faculty gave numbers by MacDowell and other composers. Voice pupils of Mr. Rhodes were heard in songs by Speaks, Homer, Treharne and MacDowell. An interesting feature of the program was the playing by Hester Drew of a violin number by her mother. Violin pupils of Mr. Zoellner also took part.

The combined glee clubs of the University, under the direction of C. H. Marsh, appeared in concert recently at the National Orange Show, San Bernardino. A large audience warmly greeted the singers, and many encores were given. Elma Tolleson, soprano, and Norman Price, tenor, were the soloists of the evening, with Christine Springston accompanying.

The Spinnet Club presented Louise Ford, soprano, and Anna Blanche Foster, organist, in a recent concert in the First Congregational Church. Miss Ford, a pupil of Herbert Witherspoon, displayed a voice used with artistic restraint and ease. She was heard in the Puccini aria "Un bel Di," and a group of songs by del Riego, Curran, Rimsky-Korsakoff and Speaks. Karl MacDonald furnished satisfactory accompaniments.

At the monthly meeting of the Redlands Music Teachers Association, Annette Cartledge gave a talk on the Romantic period. Joybelle Hatcher played a group of Bach numbers; Marion Boulette, soprano, sang an aria by Handel and Haydn's "My Mother Bids Me Bind My Hair"; Mrs. Fred Welch played a violin number by Tartini, and Lucille Crews, soprano, gave a group of old French folk-songs.

In the campaign to provide phonograph records for the rural schools, Redlands not only collected her apportionment of 100 records, but doubled that quota. So far as is known here at present, this is the most prompt response to the Federation's appeal of any community in the State.

C. H. MARSH.

OPERA IN SAN ANTONIO

Russians Produce Two Operas—Stjerna Sings with Church Choir

SAN ANTONIO, TEX., March 11.—The Russian Grand Opera Company appeared here on Feb. 27 and 28 at Beethoven Hall, under the patronage of the Mozart Society. Tchaikovsky's "Pique-Dame" and Moussorgsky's "Boris Godounoff" were given. The first of these operas drew a large audience, but unfavorable weather interfered with the attendance at the performance of "Boris Godounoff." The finished technique of the artists excited favorable comment. The voices are excellent and the histrionic talent displayed was also effective. Lack of elaborate stage settings alone prevented the productions from being extremely brilliant. Warmest appreciation was felt for the skill of Eugene Fürst and Michael Fiveisky, conductors.

Frida Stjerna, Swedish soprano, appeared with St. Mark's Episcopal Choir at its second musical service of the season on Feb. 26, and sang a solo group and in several numbers with the choir. Finished art was manifested by Miss Stjerna in "Come Unto Him," from Handel's "Messiah," and "With Verdure Clad," from Haydn's "Creation." Ambrose's "O Come to My Heart, Lord Jesus" brought out the sympathetic beauty of her voice. She was the soloist in Parker's "Brightest and Best" and Stevenson's "Hear, O My People," sung by the choir, which was conducted by Oscar J. Fox. Roger's "Doth Not Wisdom Cry" was sung by the choir, Capt. J. R. Kaiser singing the baritone solos. The choir particularly showed its skill in Spicker's "Fear Not, O Israel," with Madeline Sanders, contralto; Margaret McCabe, soprano; Frank Welter, baritone, and Eric Harker, tenor, in the solo parts. The church was completely filled.

G. M. TUCKER.

Emma Calvé will give a recital at Carnegie Hall on the afternoon of March 21, for the benefit of the Woman's Department of the National Civic Federation of New York and New Jersey. Her program will include songs by Italian, French, German, Russian and Spanish composers.

CALVE ACCLAIMED IN BUFFALO VISIT

Sings with Cincinnati Forces —Hutcheson Meets New Audience

By F. W. Balch

BUFFALO, March 15.—Eugen Ysaye's Cincinnati Symphony appeared with Emma Calvé at the closing concert of the Mai Davis Smith Subscription Series in Elmwood Music Hall, on Tuesday, March 7, before a capacity audience. Mme. Calvé was given a reception such as few singers, if any, have received in Buffalo. The orchestra under Mr. Ysaye's leadership played in brilliant style a group of compositions that all told comprised a delightful novelty program. Fine tone, stirring climaxes and beautiful light passages marked the Bizet Overture, the opening number. Schumann's E Flat Symphony was so effectively played as to leave an indelible impression on all who heard it.

Mme. Calvé was in excellent voice, and demonstrated that her vocal powers have suffered no decline through the flight of time. Her singing of Beethoven's "In Questa Tomba" was admirable. Accompanied in some numbers by the orchestra, in others by the piano, the singer created great enthusiasm, and encores were many. She was given an ovation after the "Sapho" number and the Habanera from "Carmen."

A recital of outstanding interest in an eventful musical season was that of Ernest Hutcheson, of New York, at Twentieth Century Hall, on Saturday, March 4, under the auspices of the Chromatic Club. Though he is at Chautauqua Institution each summer, this was Mr. Hutcheson's first appearance here, and his audience received him with marked favor.

A tone of rare beauty distinguished the Bach-d'Albert Prelude and Fugue in D, and the Liszt B Minor Sonata, which were the opening numbers. The varying moods of the Sonata were most delightfully emphasized by Mr. Hutcheson, who was repeatedly recalled.

The artist's individuality lent new charm to a group of Chopin numbers. One of the most charming numbers of the program was Mr. Hutcheson's arrangement of the Scherzo from Mendelssohn's "Midsummer Night's Dream" music. His transcription of the "Spinning Song" from "The Flying Dutchman," played as an encore, provoked fresh applause.

HEIFETZ GIVES RECITAL IN TERRE HAUTE SERIES

Local Artists Also Appear—Club Gives
Program Devoted to Music of
France

TERRE HAUTE, IND., March 11.—A recital by Jascha Heifetz at the Grand Opera House, as the third attraction on the George Jacob Artist Course, proved one of the best musical events of the month. A full house greeted the artist, and in the earlier part of the program manifested its enthusiasm. The somewhat ungracious manner of the artist in receiving the applause made a perceptible difference in the response of the audience during the latter half of the program. His playing was impeccable. His program contained numbers by Mendelssohn, Brahms, Paganini and Sarasate. The Paganini Caprices were probably the favorites. Two encores were given.

Dean Armstrong, organist, was presented in a recital free to the public by the music section of the Women's Department Club, at the Centenary Methodist Church on Feb. 21. Elsa Silverstein, soprano, assisted.

A monthly meeting of the music section of the club was devoted to modern French music, illustrations being furnished by Ruth Patton, Mary Watson, Eva Alden, pianists; Edna Cogswell Otis, soprano, and Prudence Parrish, mezzo-soprano. The program closed with d'Indy's "Saint Mary Magdalene" sung by Elsa Silverstein, soloist, and the Ladies' Chorus, directed by Edna Cogswell Otis. The accompanists were Margaret Kuntz and Hazel Evans.

Under the auspices of the Wiley Parents-Teachers' Association, a concert was given on March 2 at the Centenary Methodist Church to raise funds for the

Welfare League. Numbers were given by Dean Armstrong, organist; Margaret Vaughan and Edward Knuckey, singers; a quartet consisting of Mrs. Charles Eckert, Mrs. George Moorhead, Edward Hollingsworth, and Gabe Davis; Paul Fidler, violinist, and Wilfred Fidler, pianist. L. EVA ALDEN.

ELSHUCO PLAYERS CLOSE SERIES IN MILWAUKEE

Claire Dux Soloist in Program of Chicago
Symphony with Stock Conducting

MILWAUKEE, March 11.—The Elshuco Trio was heard in the final concert in the Twilight Musicale series, recently, under the management of Margaret Rice. The concert demonstrated the high regard the local public has for chamber music, as there was a very large attendance.

The trio, composed of Elias Breeskin, violin; William Willeke, cello, and Aurelio Giorni, piano, played with grace, suavity and vitality a program of keen interest to the musician and layman alike.

It comprised a Brahms Trio in B, the Andante and Allegro from a Caprice by Paul Juon, a Scherzo by H. Waldo Warner, and the Saint-Saëns Trio in F. A number of "extras" were demanded by the audience.

Claire Dux, soprano of the Chicago Opera Association, was the soloist at the last Chicago Symphony concert given recently in this city, under the sponsorship of Margaret Rice. Mme. Dux was especially successful in her Mozart arias and in Strauss's "Serenade" and "Morgen." Her voice is flexible and her singing is full of beauties. Other numbers presented were by Humperdinck and Wein-gartner.

The Symphony played Bach's Concerto in G Minor, Rachmaninoff's "The Island of the Dead," and excerpts from "Die Meistersinger." Frederick Stock was wholly satisfying in his reading of the Wagner number.

The Chicago-Edison Symphony gave two concerts for the Charity Bazaar Association in the Auditorium, recently. Morgan L. Eastman, the conductor, deserves great credit for the fine effects he obtained in numbers by Grieg, Sinding, Saint-Saëns, Tobani, Schütt, Wagner, and other composers. Mark Oster, baritone, was the soloist in songs, revealing a voice of exceptional strength and resonance. C. O. SKINROOD.

PUPILS IN CONCERT AT NEIGHBORHOOD SCHOOL

Display Includes Rhythmic Work and
Composition—Announce Campaign
for Headquarters Fund

A concert by pupils of the Neighborhood Music School, followed by a reception by the members of the auxiliary board of the institution, which includes a number of noted musicians, was given at the Union Settlement Hall, New York, on the afternoon of March 6. The Junior Orchestra, led by Fannie Levine, gave a Gavotte by Handel and other numbers in good style.

An exhibit of the rhythmic work which precedes the study of formal music by very young pupils was given, disclosing an advanced sense of interpretative movement to music in three pupils. The rest of the musical program was given by Estelle Levy, young pianist; a string trio comprising Esther Shaier, violin; Mrs. Ralph, cello, and Esther Arnowitz, piano; Leonard Rosenblum, violinist; Raymond Bauman, pianist; Milton Prince, cellist, and the Senior Orchestra, conducted by Hugo Kortschak, head of the string department of the school. An original piano composition by Miss Arnowitz was played by herself, and a duo for cello and piano by Mr. Bauman was interpreted by himself and Mr. Prince.

The director of the board of directors of the institution, Mrs. Janet D. Schenck, announces that subscriptions toward a fund to establish a new permanent headquarters for the institution will be welcomed, the lease of the present headquarters being due to expire shortly. The aims of the school are strictly philanthropic, a complete musical education being given to pupils of limited means at fees that range from sixty cents to a dollar for two lessons weekly. The chairman of the board of directors is Mrs. Don Barber. The auxiliary board comprises Harold Bauer, Pablo Casals, Henry Hadley, Fritz Kreisler and Louis Svecenski. The institution is now located at 241 East 104th Street, New York City.

COLUMBUS SERIES ENDS PREMATURELY

Two Lacey Concerts Cancelled
—Karle and Frances Nash
Appear in Recital

By Ella May Smith

COLUMBUS, OHIO, March 11.—After the concert given by Theo Karle and Frances Nash on Feb. 28, at Memorial Hall, as part of the Quality Series, Kate M. Lacey, manager of the series, made announcement that the two concerts which still remain to complete the course had been cancelled. The concert given by Mr. Karle and Miss Nash was an interesting one, but only a small

audience attended. Miss Lacey has stated that she will take up the incomplete subscription when she organizes another series, probably next season.

Leja de Torinoff, soprano; Helen Pugh Alcorn, pianist, and William Wyllie, tenor, gave a concert on March 3 in Memorial Hall for the benefit of the Welfare Association of the Blind. The program was charming, and the artists were vigorously applauded.

Mrs. Samuel Richard Gaines gave a series of Sunday evening talks at the Columbus School for Girls' Lodge recently, the subjects being "Three Centuries of American Song," "The Ballad," "The Art Song," "Church Modes and Moods" and "Chansons de la France," the latter in costume with dramatic action. Mr. and Mrs. Gaines, Alice Speaks, Mrs. John F. Pletsch and Edith McKelvey have given the vocal illustrations.

Happenings in New York

RECITAL AT AMPICO STUDIOS

Inez Wilson, soprano; Elinor Whittemore, violinist, and Juan Reyes, pianist, were the artists at a matinée musicale at the Ampico Studios, New York, on March 7. Miss Wilson sang two groups of songs, one Italian and French, and the other English. The Bach-Gounod "Ave Maria" was sung to the accompaniment of the Ampico, and with violin obbligato by Miss Whittemore, who also played several violin solos, including the "Hymn to the Sun" by Rimsky-Korsakoff, accompanied by the Ampico. Miss Wilson also sang, by request, "A Little Drab Wren" by Minnette Hirst.

Mr. Reyes played the Beethoven Rondo in G Major, Raff's Giga with Variations and "Sous Bois," by Staub, and the Pabst Paraphrase on Themes from Tchaikovsky's "Eugen Oniegin." His playing of the Paraphrase was thereafter exactly reproduced by the Ampico from a recording made by Mr. Reyes, which was heard for the first time by both Mr. Reyes and his audience. Among those present were Count and Countess Janni, Mr. and Mrs. Nelson O'Shaughnessy, Mrs. Henry Phipps, Senora de Vescovi, Mr. and Mrs. George Munroe and Dr. Edward Pinkham.

CONCERT AIDS SEYMOUR SCHOOL SCHOLARSHIP FUND

An entire program of compositions by Edward Grieg attracted a good-sized audience despite the inclement weather to the auditorium of the Seymour School of Musical Re-Education on the evening of March 7. The soloists included Grace Fischer, violinist, who appeared in place of John Grolle; Marshall Bartholomew, tenor, and France Woodmansee, pianist. The Sonata in F for Violin and Piano was given a spirited delivery by Miss Fischer and Mr. Woodmansee. Mr. Bartholomew sang charmingly two groups comprising "Song to the Spring," "First Meeting," "Primula Veris," "I Love Thee," "The Wounded Heart," "A Water-lily," "In the Boat" and "Autumn Storm." He won enthusiastic applause as did Mr. Woodmansee for his piano numbers which included "Elegie," "Secret" and the "Andante Molto" from the E Minor Sonata. Sterling accompaniments were provided by Mr. Woodmansee. The musicale was given for the benefit of Seymour School Scholarship Fund. At the close of the numbers, Harriet Seymour spoke briefly and interestingly of musical re-education and the purpose of the scholarship fund. M. B. S.

GIVE VOCAL ART-SCIENCE MUSICALE

A second musicale and tea was given at the Vocal Art-Science Studios of Maude D. Tweedy and Anita Mason Woolson on Feb. 25. Soprano solos were presented by Victoria Cartier, Susan Belden and Miss Tweedy. Erwin Leland, tenor, and Donald Fiser, baritone, also sang, and violin numbers were played by Florence Duryea. During February, Miss Tweedy was heard in song recital at Concordia Hall, with the assistance of Mr. Fiser and Ethel Watson Usher, accompanist. On this occasion she sang arias and songs by Paisiello, Mozart, Schumann, Gretchaninoff, Carpenter, Hûe, Brahms, and an English group by Proctor, Cyril Scott, Deems Taylor and Terry. Daniel Wolf's "Lotus

Eaters," on a poem by Gretchen Dick and dedicated to Miss Tweedy, was performed for the first time with the composer at the piano.

A vocal and instrumental concert under the direction of Miss Tweedy at the Bowery Mission in February brought forward Miss Cartier, Miss Tweedy, Mr. Fiser, Miss Duryea and Miss Usher.

BARBEREUX-PARRY SYSTEM EXPLAINED

Two talks on voice-building were given during the week by Mme. M. Barbereux-Parry at her studio in Carnegie Hall. Mme. Parry declared that conscious breathing has nothing to do with tone, and that a tone, properly released, has sufficient resonance to carry it as far as may be required without being supported in any way by the breath. The principles of wind instruments and of stringed instruments, she added, were different, and had never been combined in one instrument. It was the combination of these two principles, Mme. Parry declared, that some singing teachers were constantly striving in vain to achieve. Mme. Parry has been giving talks on her work at intervals for the past three years. The Barbereux system, she said, was being taught in four studios in New York City, as well as in centers in Boston, Providence, Washington, D. C., and Vancouver, B. C.

PIANO TECHNIQUE AT PERFIELD SCHOOL

Mrs. Maude T. Doolittle and Katharine McNeal have been holding classes at the Effa Ellis Perfield School in the principles of piano technique as taught by E. Robert Schmitz. Both are prominent members of the Key Club. Mrs. Doolittle will continue her classes during the spring and summer at her studio in West 112th Street, and Miss McNeal at her studio in Forty-seventh Street. In May Miss McNeal will go to San Francisco for five weeks' teaching and will return to Chicago to assist at the Master Class Session which Mr. Schmitz will hold there from June 15 to July 20.

LAMBERT PUPIL TO GIVE RECITAL

Julia Glass, pianist, who appeared last season as soloist with the National Symphony, is to give a recital on the afternoon of April 4 in the ballroom of Adolph Lewisohn's residence in New York City, with the assistance of Hulda Lashanska, soprano. The recital is under the patronage of a group of prominent society people who are interested in music. Miss Glass has been studying with Alexander Lambert for the last two years.

JAN VAN BOMMEL PUPIL HEARD

Eva M. Weygandt, soprano and pupil of Jan Van Bommel, gave a recital in the Astor Gallery of the Waldorf-Astoria, on the evening of March 9. The program comprised songs in Italian, French, German and English in which the singer won the approval of a good-sized audience. The assisting artist was Erica W. Klous, violinist, and the accompanists were Dr. Harry Rowe Shelly and Axel Skjerne.



NEWARK, N. J.—Emil Hofmann, singer and teacher, has sailed for Europe, and plans to appear in lectures and recitals abroad.

LEBANON, N. H.—Jeanette Christie, soprano; Glendora G. Jones, baritone; Annette Barrette Barrett, violinist, and Llewellyn Edwards, pianist, gave a concert here recently with marked success.

MONTCLAIR, N. J.—In an interesting recital recently by the Thrane Trio at Unity House, numbers by Schumann, Boellmann, Wagner, and Tchaikovsky were heard. The local manager was Gertrude Miller.

ALBANY, N. Y.—Grace Held, soprano, and Regina L. Held, violinist, have completed their course at the Boston Conservatory, and were the soloists at the meeting of the Albany Community Chorus recently.

WHEELING, W. VA.—Virginia Digby gave an interesting program of songs in costume at St. Luke's Episcopal Church, assisted by Eileen Hugger, violinist, and Frances Johnson of the Linna Hennig Sherman School.

WASHINGTON, D. C.—The following artists contributed a musical program at the art tea under the direction of Byrd Mock at the home of Mrs. John Mock: George N. Thompson, pianist, and Emily Smith and Frances Hartland O'Brien, sopranos.

CINCINNATI, OHIO.—A week's season of the operetta, "The Wild Cat," by Manuel Penella, was recently begun at the Grand Opera House. The artists of the company, including Sam Ash, Marion Green, Dorothy South and Vera Ross, sang well.

PIEDMONT, W. VA.—Crawford Adams, violinist, played before the Devon Club recently, his solos including the Meditation from "Thais," Drdla's "Serenade" and several other numbers. Mr. LaPierre, his accompanist, also contributed solos, and readings were given by Marion Wilkins.

WATERLOO, IOWA.—"The Gipsy Rover" operetta was given by the combined Glee Clubs of the High School at the East High Auditorium under the direction of Belva M. Marty, musical instructor. Marian Rancier was accompanist. The principal rôle was taken by John DeLong, tenor.

LEBANON, N. H.—Mrs. Frank C. Churchill of Lebanon, gave a musicale in her home recently with her instrumental quartet and was assisted by Mr. and Mrs. Slater, vocalists of West Lebanon. Violin and viola solos were included in the program as well as piano solos by Mrs. Churchill.

ROCKFORD, ILL.—The fifth of a series of Sunday evening concerts was recently given at the First Presbyterian Church, under the leadership of Leola Arnold, organist. The soloists were: Mrs. Carolyn Hyndman, soprano; Maria Brogunier, contralto; Wheeler Bellamy, tenor, and Oscar Keller, bass.

BRANFORD, CONN.—An excellent program was given at Library Hall by the members of the Boston Chamber Music Club, comprising Daniel Kuntz, leader; Fernand Thillois, violin; George Miquelle, 'cello; Henri Gerard, bass; Georges Laurent, flute; Louis Speyer, oboe, and Herbert Ringwall, piano.

MONTREAL, CAN.—The Stanley Male Quartet consisting of W. F. Race, C. W. Reynolds, D. B. Gillespie and J. F. Gillespie, appeared at a recent concert at the Verdun Methodist Church. Pupils of Mrs. Maud Ellis-Starr gave a recital of vocal and piano music recently. Prizes were awarded to several of the students.

HANOVER, N. H.—Mr. Longhurst of Dartmouth College played several organ numbers at a special musical service given at the Church of Christ in Hanover. The program also included bari-

tone solos by Mr. Ryden and violin pieces by Mr. Rubin. These recitals are open to the public, and are greatly appreciated.

MANCHESTER, N. H.—Glenna Dewey, a young pianist, was presented in a recital by her instructor, Harry C. Whittemore at the Grace Church Parish House recently. Miss Dewey exhibited talent in a program comprising numbers by Beethoven, Chopin, Debussy, Rubinstein, Brahms and others. Helen Choate sang two groups of songs.

MERIDEN, CONN.—At a celebration of Washington's Birthday, when members of the D. A. R. were entertained by Mrs. Edward S. Boyd at the Connecticut Boys' School, Mrs. Ewald Sternberg sang a number of ballads, the State School Band, conducted by T. H. Maguire, played several melodies, and fancy dances were given by Bertha S. Desmond, a pupil of Mildred Hill.

FORT WAYNE, IND.—The Morning Musical Society gave a delightful program of French and American music at the Trinity Episcopal Parish House. Those who appeared were: Helen Braun, violinist; Mrs. Linus Kimmel, 'cellist; Josephine Albert Horton, harpist, and chairman of the program; Ethel Corbin Smith, pianist, and Fanchon Alexander and Mrs. Fred Aker, accompanists.

EAST HAVEN, CONN.—A quartet comprising Wallace Moyle, Peter Weber, Henry Weber and Rufus Osline, contributed several numbers to a program arranged by the Ladies' Auxiliary of the American Legion. Solos were given by Mildred Bradley, Mr. Weber and Mr. Moyle, a recitation by Mrs. W. Garland Emerson, and dances by Louise Weber. Mrs. C. B. Forbes and Marion Weber played the accompaniments.

PORTLAND, ORE.—Among the attractions of a recent program for the Daughters of the American Revolution was Tchaikovsky's Andante Cantabile, played by a string quartet under the direction of Ted Bacon. The quartet includes Clara Stafford, Patsy Neilan, Marion Mustee and Prospera Possi. A group of vocal solos was sung by Alice Price Moore, contralto, a member of the Multnomah Chapter, D. A. R.

EVANS, W. VA.—The following appeared in a program organized by Davis and Elkins College, and given in one of the rooms of Davis Memorial Church: Lela Wilcox, Owena Sanderson, Bertha Nefflen, Mary Tallman, Margaret Glenn, Neva Talbott, Martha Kochendorfer, Virginia Brown, Edith Wainer, Laura Heed, Mildred Waters, Elizabeth Fling, Alexius Cruickshank, Dove Werner, Louise Buzzard and Catherine Baker.

WALLINGFORD, CONN.—Bessie Illingworth has been appointed soprano soloist at the Congregational Church to succeed Agnes M. Lane, who recently resigned. Josephine E. Gammons and Nina Martine, pianist, appeared in an interesting program before the Women's Club, and were assisted by Mrs. Thomas H. Peers as accompanist. Mrs. R. F. Miner, president, was the chairman. Miss Martine, who has studied the piano as a pupil of Frank LaForge in New York, has settled here as a teacher.

SOUTHINGTON, CONN.—Contributing to a program given by the Hannah Woodruff Chapter of the D. A. R. in celebration of Washington's Birthday, Mrs. Harry Armstrong of Southington, Alice A. Wilcox of Plainville and Kenneth Roberts of Hartford sang; Wilhelmina Mattson, supervisor of music in the schools, played piano solos; Richard Beckley appeared in violin solos, and Jean Chesney Colt of Hartford gave readings. Louis Dickerman of Hartford and Mrs. Charles Beckley were the accompanists.

CHARLES CITY, IOWA.—The Immaculate Conception Academy gave three piano and violin recitals recently. A number of vocal numbers were given by students at the second concert, in which the following appeared: Charles Leon-

ard, Elizabeth Osier, Hilary Cavanaugh, Alice Timmerick, Claudia Bisenius, Arlyne Murray, Lydia Bisenius, Miss Guyette, Pearl Ross, Grace Timmerick, Dorothy Lynch, Mae Kuempel, Mary McCauley, Lawrence Hallagan, Franklin Dunn, Donald Benard, Angela Nockles, Miss Spencer, Beulah Sweeney and the Academy Orchestra.

JEFFERSON, ORE.—The feature of an excellent program given by the Girls' Glee Club and Orchestra of Jefferson High School, at the Masonic Hall, was the cantata, "Three Springs," which was admirably presented. The acting, singing, stage settings, and costumes were excellent. Other features were the costume songs, "Miss Cherry Blossom's Party," in which Bernadine Shumaker was soloist, and "Winning Ways of Grandma's Days," with Eula Daughtry as soloist. The former gave a glimpse of Japan, while the latter carried one's mind back to the olden times when jazz was not.

PORTLAND, ORE.—A program illustrating the different phases of fundamental music training in class, was given recently by Mrs. C. E. Goetz. Vivian Howe and Marian Marty received prizes for the highest average during the course, and each one of the class was awarded a prize for excellence in scale playing. Those receiving diplomas were: Helen Geisler, Vivian Howe, Agatha Babcock, Marian Marty, Finley Oliver McGrew, and James Armstrong. Others who contributed to the program were: Mary Van Buren, Hazel Sells, Laurence Nelson, Helen Ivie, Clyde Sager, Audrey Williams, Dorothy Hess, Richard Hess and Mary Scott.

NEWARK, N. J.—The Music Study Club gave a program recently in which a number of modern compositions were featured. Solos were given by Mrs. Mortimer Remington, Mrs. John Courrier, Mrs. Albert Petrie, Mrs. George Baney, Mrs. Robert A. Baldwin, Mrs. Zachariah Belcher, Margaret Perkins, Marguerite Waite, Edna Reininger and Isabel Mawha. In a recent concert at the Broad Street Theater, James Sheridan, tenor; George Clauder, 'cellist; Lucia Forrest Eastman, harpist, and Frederick H. Yeomans, accompanist, appeared. J. P. Maguire, tenor, and Charles E. Brennan, 'cellist, gave a concert recently at the Newark Conservatory.

PORTLAND, ORE.—In a concert given by the students of Webber Academy of Music, H. A. Webber, director, at Lincoln High School, solos were given by Evelyn Drewery, Naomi Wallace, Lucille Davis, Lera Wadley, Clifford Bird, J. Harry Joyce, Louis Levett, Marie Hendricksen, Mary Staley and Ora Murphy. The following orchestra assisted: Violins, Clifford Bird, Louis Levett, Kenneth Crawford, Juel Lensch, John Givens, Jay Chatterton, Marie Hendricksen, Mary Staley, La Velle Enyart, Mary Blumber; viola, Isaac Friedman; 'cello, Lera Wadley; mandolin, Harold Van Avery, Roy Sheedy; banjo, Ellwood Harrigan; piano, Ora Murphy; drums, Clifford Bird; traps, Rupert Hauser.

OMAHA, NEB.—Under the direction of Dr. R. Mills Silby, a concert was given at the Burgess-Nash auditorium, when the chorus of Mount St. Mary's Glee Club, composed of thirty women, gave three groups of songs, conducted by Dr. Silby. Grace Leidy Burger, violinist, was assisting artist, with Hazel True Chaloupka as accompanist. Isabel Sullivan added several vocal solos. A large audience heard the Nebraska Wesleyan Glee Club at the First Methodist Church recently. Louise Shaddock Zabriskie gave her sixteenth organ recital at the First Presbyterian Church, assisted by the West String Quartet, composed of Madge West Sutphen, first violin; Vivienne West, second violin; Eloise West, viola, and Belle West, 'cello.

PORTLAND, ORE.—Ethel Hicks presented the junior class of the Fundamental Music Training School in a demonstration of sight reading, scale and chord building, ear training and rhythm. The children were five, six and seven years of age. Those taking part were Colleen Cathy, Gilmer Goshorn, Elizabeth Dyer, Gilbert Cornell, Francis Alice Douglas, Desda Weinstein, Elizabeth Moore, Jean Bennett, Elizabeth Lary, Mildred Hicks, Marion Egbert and Jean Mavis Moir. Kate Dell Marden and E. Gladys Nash presented sixty students recently in an open class, demonstrating the Dunning system. The display included tests in sight reading, rhythm, dictation, trans-

position, modulation and written work by a little girl of five years, as well as solos and ensembles by several pupils.

WACO, TEX.—Piano, organ, violin and flute numbers formed an interesting program given by pupils of the Baylor University School of Music, of which Frank M. Church is director. Piano solos were played by Irene Boone of Austin, Miss Willie Mae Abbott of Aspermont, Mrs. S. W. Cowles of Waco, Louise Thulemeyer of Shiner, and Aurora Lee Hargrove and Elaine Hargrove of Shanghai, China; Mr. Church and Miss Willie Lee Walters and Gladys Houser of Waco gave organ solos; Mary Louise Corr of Edmond, Okla., contributed violin pieces, and Chinese melodies were played on a Chinese flute by Hawson Lee, a graduate of the Chinese Government School at Kaifeng, Honan, and of the Shanghai Baptist College, who is now doing post-graduate work at Baylor.

ZANESVILLE, OHIO.—Members of the Thursday Matinee Music Club gave a program mainly composed of Schubert music recently—one of the four which the club has arranged to open to the public this season. Margaret Van Voorhis sang Schubert's Serenade, Mrs. Brenda Miller-Holden playing the accompaniment. Alice Lewis, Marian Leasure, Charlotte Lauck and Carolyn Lorimer, vocalists, and Alice Achauer, pianist, gave solos. Braga's Serenade was played by Mrs. John Baker and Morris Covert, violinists, and Edna Henderson, pianist. Ora Delpha Lane and Mr. Covert, violinists, and Mrs. Miller-Holden, pianist, played Schubert numbers. The program closed with three Russian dances, given by Louise Anderson, Catherine Niele, Virginia Culbertson and Mary Obley.

TROY, N. Y.—At the First Baptist Church the Sunday evening services are being entirely devoted to music, and under the direction of the new organist, H. Townsend Heister, elaborate programs are presented each week. Louise T. Krause, violinist, and the choir of the First Baptist Church, including Gertrude E. Shacklady, soprano; Mrs. E. A. Peck, contralto; George W. Reynolds, tenor; Daniel A. Gilmore, bass, assisted in a recent service. The following piano pupils of Teresa A. Maier of the Emma Willard Conservatory were heard in a recital at the Conservatory: Vernon Jerry, Herbert Fearnley, Jean Holberg, Helena Grimm, Elizabeth Sherry, Elsie Villhart, Margaret O'Brien, Ruth Keller, Curtis Blakeslee, Margaret Walsh, Helen Comstock and Margaret Cosgro. Corinne McCullough, soprano, pupil of S. Grahame Nobbes, assisted.

NEW CONCORD, OHIO.—The Men's Glee Club of Muskingum College was heard in its seventh annual concert, given in Brown Chapel, when Beethoven's "Worship of God in Nature"; the marching song, "Muskingum," arranged by Kelly Giffen; W. Rhys-Herbert's "We're All Jolly Fellows"; Hawley's "Sweetest Flower that Blows," and numbers by Di Capua and Tosti, formed the choral program, under the baton of E. H. F. Weis. The vocal soloists were Ray M. Davis, Homer Silvers, James M. Chalfant and James P. Fitzwater. The College Quartet, comprising Mr. Davis, Robert Moore, Howard Ralston and Robin Morton, sang concerted numbers; Harold Stoup played a 'cello solo; an organ solo was given by Mr. Ralston, and Carl Pollock contributed a reading. An instrumental trio consisting of Ollie Fink, Ralph Peacock and Francis Dondna, also assisted.

LONG BEACH, CAL.—The music department of the High School entertained the P. T. A. with a demonstration program, given by the faculty and the pupils. The faculty comprises: Ethel Ardis, director; George Moore, orchestra; Sara People, appreciation; Edith Wyant, piano; Bernice Beal, violin; Miss Ardis, glee clubs. Arthur Bienbar, conductor of the choir of St. Anthony's Church, presented the choir in two sacred concerts recently. The soloists were Myrtle Prybil Colby of Los Angeles; Mrs. George Ziegler, Alice Farish, Harry Johansing, Mrs. H. Johansing, Mrs. W. A. Falk, Albert Hoffman, and Mrs. Wade Walker. Teachers who presented pupils in recent recitals are: Mrs. R. M. Kellogg, vocal; James D. Reeger and Clarence E. Krinbill, piano, and the American School of Music, Ludwig G. Kading, violin; Pearl T. Thompson, voice, and Theodore Ladico, piano.

In Music Schools and Studios of New York

MRS. MCCONNELL'S PUPILS HEARD

Mrs. E. B. McConnell gave a tea and musicale at her studio on Sunday afternoon, March 5, which was attended by many teachers, singers and other professionals, who joined in approving the singing of Mrs. McConnell's pupils. Among them was Mrs. Marguerite Bentle, who sang three groups of songs, revealing a rich mezzo-contralto voice. She sang in four languages—French, Italian, German and English. Haydn P. Thomas delighted his hearers in three groups of songs in French and English with his resonant bass voice. Mrs. Josephine Swanwick, soprano; Selma Rostad, lyric soprano, and Mildred Elsea, mezzo-soprano, also contributed to the afternoon's enjoyment. The accompaniments for the singers were played artistically by Frederick Persson. Mr. Gervasi, one of the guests, also sang, disclosing a tenor voice of beautiful quality.

Mrs. McConnell's two gifted daughters, Harriet McConnell, contralto, and Marie McConnell, soprano, were unable to be present, as they are on tour in the Middle West in Keith vaudeville. In June they sail for Italy to coach in operatic rôles.

APPEARANCES FOR HAYWOOD PUPILS

Two pupils of Frederick H. Haywood, Ethel Wright Fuson, mezzo-contralto, and Thomas Fuson, tenor, gave a program for the Masons in East Orange, N. J., with Fern Sherman as their accompanist, on Feb. 16. On Feb. 23, Mr. and Mrs. Fuson sang for the Republican Club of Jersey City, N. J. Mrs. Fuson also sang at the Blythwood Sanatorium of Greenwich, Conn., on March 5. Mr. Fuson is to sing at the Sanatorium on the evening of Palm Sunday.

Mrs. Haywood, soprano, gave a group of French and English songs at the Vacation Center for Girls, under the direction of Anne Morgan, on Feb. 26. Another singer to appear for the Vacation Center was Robert Phillips, boy soprano. Katherine Murdoch, soprano, is appearing as soloist with the Royal Scotch Highlanders' Band in St. Peters-

burg, Fla. On Feb. 27, Mr. Haywood's regular Monday afternoon lecture to his class was on "Voice Placement." Under this head he included the fundamentals of diction—articulation, enunciation and pronunciation. His lecture on March 6 was an enlargement on this subject.

GESCHIEDT ARTISTS APPEAR

Fred Patton, baritone, and Judson House, tenor, artists from the studio of Adelaide Gescheidt, were soloists at the Bach recitals given at the Union Theological Seminary, New York, under Clarence Dickinson's direction on Feb. 21 and Feb. 28. Irene Williams, soprano, another Gescheidt artist, was soloist with the Minneapolis Symphony on Feb. 19, on which occasion she had a splendid reception.

BUCK TO HAVE NEW STUDIO

Dudley Buck, voice teacher, has just purchased a five-story house at 471 West End Avenue, with the object of making it both residence and studio. His present quarters in West Sixty-seventh Street have become inadequate with the growth of his classes, which requires the housing of several assistant teachers under the same roof with him.

WARFORD MALE QUARTET MAKES ITS BOW

Four young singers from the studio of Claude Warford recently made their debut as a male quartet when they appeared in Paterson, N. J. The personnel of the quartet consists of William Stevenson, first tenor; John Arden, second tenor; Frank Bonan, first bass, and Hames Hynes, second bass. Another Warford pupil, Ralph Thomlinson, baritone, has included among his recent engagements recitals at Philadelphia and Baltimore. In Baltimore he sang for the Kiwanis Club.

Other New York Studio Notes Appear on Page 53

Metropolitan Loses Promising Young Artist by Death of Mario Laurenti

Baritone Rose from Chorus to Prominent Parts in Brief Period—Was Great Favorite with Associates and Public—Created Rôles in Two of This Season's Novelties

Mario Laurenti, baritone of the Metropolitan, whose death was reported in last week's issue of *MUSICAL AMERICA*, was not only one of the most prominent of the younger singers at the opera house, but one of the most popular as well, both with the public and his fellow-artists. Mr. Laurenti, who in private life was Luigi Cavadini, was born in Verona, Italy, thirty years ago and began his musical education in his native city.

At the outbreak of the war he was in Paris studying, having a contract with the Dresden Royal Opera which, of course was rendered void by hostilities. The singer then came to America at the suggestion of Giulio Setti, chorus-master at the Metropolitan, who gave him a position as chorister in that organization. Within a year, Mr. Laurenti was singing small parts such as *Morales* in "Carmen" and was soon entrusted with more important rôles: *Silvio* in "Pagliacci"; *Valentine* in "Faust," in both of which he was particularly successful. This season he created the parts of *Fritz* in "Die Tote Stadt" and *Mizguir* in "The Snow Maiden," in the American premieres of these works.

On Feb. 22, Mr. Laurenti was stricken with influenza in Syracuse, N. Y., where he was to have given a recital on the



Mario Laurenti, Metropolitan Baritone, Who Died on March 7

following night. The recital was canceled and the singer was brought back to his home in New York and later taken to the New York Eye and Ear Hospital. Spinal meningitis developed. His condition was considered serious from the first and he sank steadily, dying about 2.30 a. m., on the morning of March 7. His funeral took place on

the morning of March 10, the body being placed temporarily in a vault in Woodlawn Cemetery until instructions as to its final disposition are received from his family in Italy.

Mr. Laurenti's wife, from whom he was separated, and a young son survive him.

PASSED AWAY

William Alfred White

DENVER, COL., March 12.—William Alfred White, supervisor of music in Denver public schools since 1919, died of pneumonia on March 6, after an illness of only a few days. He would have been forty-six years old on the day following his death. Mr. White was a graduate of Columbia University, and had at various times in his career been a member of the faculty at New England Conservatory, Boston, and in the music departments of Northwestern University, Evanston, Ill., Syracuse University, and North Carolina Agricultural and Mechanical College at Raleigh, N. C. He was supervisor of music in the public schools at Raleigh and later at Des Moines, Iowa, from which post he resigned during the war to do Y. M. C. A. work in France. He was appointed to the Denver supervisorship immediately following his return from France, and had put the music of our schools upon a vastly higher plane than ever before.

An original and forceful thinker, a good organizer and a skillful executive, he assembled a staff of high-grade teachers for the music department of the schools, organized school orchestras and choruses, worked out and had adopted a plan for school credits in music work outside the schools, and planned and carried through some notable school music festivals. Mr. White was also an active official in the Denver Musical Society, and the Colorado State Music Teachers' Association, director of the Denver Music Week Association, and chairman of the program committee for the coming festival in May. He was conductor of the Denver Boy Scouts' Band and the Denver Teachers' Chorus. Mr. White was the author of several widely used text-books on music theory, and a frequent contributor to musical journals. He is survived by his widow, herself music instructor in North Denver High School, a daughter, aged fourteen and a brother who lives in Washington, D. C. J. C. W.

Oscar Beringer

LONDON, March 8.—Oscar Beringer, pianist, composer and professor at the Royal Academy of Music, died here recently of heart disease after a short illness. Mr. Beringer, who was in his seventy-eighth year, was born at Furtwanger, Baden, and was the son of a schoolmaster. He made his first appearance in England at the Crystal Palace in 1857, after which he returned to Germany and studied at the Leipzig Conservatory and under Tausig in Berlin, but returned to London at the outbreak of the war between Germany and Austria in 1868. He made numerous tours of the British Isles and gave daily recitals at the Crystal Palace, playing with the orchestra two or three times a week for nine years. Mr. Beringer was Director of the Philharmonic Society and Examiner at the Royal Academy of Music and the Royal College of Music. He was married in 1873 to Aimée Daniel. Mrs. Beringer, who survives him, is a well-known dramatist and author. Their two daughters, Esmé and Vera are also prominent on the stage.

Marie Seymour Bissell

HARTFORD, CONN., March 13.—Marie Seymour Bissell, soprano, for a number of years prominent in musical circles of New York and Hartford, died on March 10 at her home in this city after an illness of several months. Miss Bissell, who was a native of Hartford, was the daughter of Hayden Bissell, who was organist at the Church of the Redeemer for thirty-five years. While still a girl she was soloist at the Old Fourth Church and the Jewish Synagogue. At the age of nineteen she went to New York to study and later was soloist at the Fifth Avenue Baptist Church, in that city, going later to the Broadway Tabernacle, where she sang for twenty years, becoming during the same time well known as a teacher. For five years she conducted

the Sorosis Club of Bridgeport, Conn. Miss Bissell returned to Hartford in 1908. She is survived by one sister.

Hans Bruening

MILWAUKEE, WIS., March 12.—Hans Bruening, founder of the Wisconsin College of Music, died recently at his home here. Mr. Bruening was born in Berlin in 1869, and was graduated from the Royal Academy of Music in that city. He made numerous European concert tours as a solo pianist and came to this country in 1894. He founded the college in 1899, and in spite of failing health, was actively engaged in teaching until a fortnight before his death. He had also appeared as soloist with the Chicago Symphony.

Alberta Dawes McCloud

AUGUSTA, GA., March 12.—Alberta Dawes McCloud died on March 10, at the University Hospital after an illness of only one day, from acute blood poisoning following a serious throat affection which developed on the day before her death. Miss McCloud's home was in North Adams, Mass., but she had lived here since September, coming from La Grange, Ga., where she was instructor of violin at the La Grange Female College. She was an excellent violinist and a pupil of Leopold Auer. She also attended both the Chicago and New England Conservatories. In Augusta she conducted a studio, teaching violin, 'cello and orchestral playing. Burial was at Shelbourne Falls, Mass. H. R. C.

Harry Kopp

CINCINNATI, OHIO, March 12.—Harry Kopp, cellist, died recently of apoplexy. Mr. Kopp, who was fifty-five years of age, came of a musical family, one brother being a member of the Cincinnati Symphony, and another a tympani player in New York. Mr. Kopp graduated from the Cincinnati College of Music, and was for twenty-three years a member of the symphony. He was stricken at a concert at the Automobile Show at the Music Hall, and died shortly after. He is survived by his widow, whom he married eight years ago. P. W.

Heinrich Reinhardt

VIENNA, March 1.—Heinrich Reinhardt, composer of "The Spring Maid" and other light operas popular in Europe and America, died recently at the age of fifty-six. Mr. Reinhardt's first efforts in operatic composition were grand operas, but none of these proving successful, he turned his attention to lighter works, his first success being "Die Süsser Mädel," which he brought out in 1902.

Alvan Prescott Derby

NATICK, MASS., March 11.—Alvan Prescott Derby, for many years engaged in the music and piano business here, died recently after a long illness. Mr. Derby was born in 1862, and besides conducting his music business, was for many years leader of Derby's Band and was also at one time president of the local musicians' union.

Horace Wadham Nicholl

Horace Wadham Nicholl, composer, died on March 10, at his home in New York. Mr. Nicholl was born at Birmingham, England, in 1849, and came to this country many years ago. He organized many church choirs and was frequently heard in organ recitals. His compositions for organ, piano and orchestra are said to have been voluminous.

Otto Bauer

MUNICH, March 1.—Otto Bauer, well known concert manager, died here recently at the age of sixty-two. Mr. Bauer, besides his activities as manager, conducted a large music store. The night before his death, Mr. Bauer attended a concert. He was found dead in bed the following morning.

Ethel M. Collett

TORONTO, CAN., March 11.—Ethel M. Collett, a talented young pianist and singer, recently died suddenly following an operation. Miss Collett was on the staff of the Toronto Conservatory and a member of the Mendelssohn Choir and the Orpheus Society. W. J. B.

MATZENAUER AIDS CLEVELAND FORCES

Orchestra Heard in All-Wagner Music — Children's Concert Also Featured

By Grace Goulder Izant

CLEVELAND, March 13. — Margaret Matzenauer was the soloist at the first all-Wagner concert given since the war by the Cleveland Orchestra on March 9 and 10. Mme. Matzenauer sang "Träume," "Schmerzen," "Im Treibhaus" and Senta's Ballad from "The Flying Dutchman." Conductor Sokoloff led his men with fine spirit, and there were repeated calls for conductor and soloist. The Prelude to the Third Act of "Lohengrin" opened the program, and other numbers included the Bacchanale from "Tannhäuser," Prelude to the Third Act of "Mastersingers," two excerpts from "Götterdämmerung" and the "Voices of the Forest" from "Siegfried," while the "Ride of the Valkyries" brought the program to a splendid climax. Following her singing of the "Schmerzen," Mme. Matzenauer was recalled six times, and after the "Flying Dutchman" number there was a demand for an encore, but the singer adhered to the precedent of no repetitions. The orchestra was better filled than for most symphony concerts, on both occasions.

Earlier in the week the orchestra gave a children's concert, under the leadership of Arthur Shepherd, assistant conductor. Before each number, Mr. Shepherd gave explanations of the works, and after Charles Sanford Skilton's "War Dance" the house rang with demands for a repetition. The 2300 seats were all filled, and the audience of boys and girls was exceedingly attentive. Nicolai's Overture to "Merry Wives of Windsor," the Menuetto from Mozart's Symphony in E, Massenet's "Angelus" and a Schubert "Moment Musical" were played, in addition to the Skilton work.

One of the boxes was occupied by members of the Ohio Federation of Music Clubs, which held a business meeting just before the concert. Among those attending were Mrs. Arthur Bradley of Cleveland, president; Mrs. Charles A. McDonald of Canton, Mrs. Walter D. Crebs of Dayton, Mrs. Edgar Stillman-Kelley of Oxford, Mrs. F. A. Seiberling, Akron; Mrs. John Freeman, Bedford, and Mrs. E. S. Bassett, Mrs. Harry Goodbread, Mrs. S. S. Gardner, Mrs. Adella Prentiss Hughes and Grazella Pulliver of Cleveland.

To-day the orchestra left for the season's second tour of Ohio, playing to-night in Dayton, its second appearance in that city this winter. The itinerary includes Springfield, March 14; Toledo, March 15; Ashland, March 16, and children's matinee concerts will be given in Springfield and Toledo under Mr. Shepherd.

At the close of the orchestra's concert on March 4, tea was served in Masonic Hall, in honor of many distinguished visitors to this city. Mrs. H. P. McIntosh was hostess, and guests included Mr. and Mrs. Stillman-Kelley, Mr. and Mrs. Ernest Bloch, Myra McKuown, L. R. Boals, Walter V. Koons of Youngstown, Henry L. Hewes, Lynell Reed of Toledo, Mrs. Rhetts, Kansas City; Robert de Bruce, Detroit; Mr. and Mrs. Thomas Whitney Surette, Cleveland; Dr. Archibald T. Davison of Cambridge and Ignaz Friedman.

Elizabeth Bonner, contralto, who was trained in American studios, was heard for the first time in Cleveland, March 7, at the Hotel Statler. Her voice is of unusual volume and richness, especially in the lower and middle range, with a real dramatic quality. Her program included numbers of Gluck, Haydn, Lalo, Fourdrain, Mrs. Beech, Foote, Guion

and Francis Moore. Miss Bonner came under the management of Kathryn Pickard.

At the regular Sunday tea and musical at the Woman's Club, Rex Haller, a newcomer to Cleveland, made her debut as soloist. Miss Haller is a dramatic soprano, and has studied with Mme. Schnabel in Berlin and Grover Tilden Davis in New York. She is a graduate of the Cincinnati Conservatory.

Beryl Rubinstein, a member of the faculty of the Cleveland Institute of Music, gave a program of piano numbers with Sarah Essen, a pupil at the institute, as contralto soloist, before the Council of Jewish Women.

The Choral Society of Epworth Church gave its annual program of Welsh Music, on the first Sunday in March, under the direction of J. Powell Jones with Mrs. Jones as organist.

To Aid Blind Men's Club in Concert

The annual benefit concert of the Blind Men's Improvement Club of New York, for the sick and general fund, will be given at Aeolian Hall on the evening of March 25. The artists who will be heard include Jeannette Vreeland, soprano; Norman Jollif, baritone; Josie Pujol, violinist; John Meldrum, pianist; Dr. William C. Carl, organist, and Ola Gullledge, accompanist.

Sigrid Onegin Will Make Her First American Appearances Next Season



Sigrid Onegin, Contralto, Who Is Coming Here

ONE of Europe's most famous singers of the day, Sigrid Onegin, is to come here next season for her first American appearances, according to an announcement which has just been made by Milton Diamond of the International Concert Direction, Inc., who is to manage Mme. Onegin's tour. Besides giving recitals and assisting the leading orchestras as soloist, Mme. Onegin will be heard here in opera. She is a native of Stockholm and spent her girlhood in France. Early giving promise of unusual musical gifts, at fifteen she became the pupil of Eugene Robert Weiss. Her training was later continued under Italian masters. In 1912 she made her recital début in

Berlin, and attracting the attention of Max von Schillings, she was induced to enter on an operatic career. Her success on the stage was immediate. Her *Carmen* is especially well known, and others of her best interpretations are said to be *Dalila*, *Amneris* and *Wagnerian* rôles. Mme. Onegin has added some numbers by American composers to her song repertoire for her American programs.

"SALOME" FAILS TO SHOCK PITTSBURGH

Ministers Say Advertisements Misled Them — Other Operas Produced

By Robert E. Wood

PITTSBURGH, PA., March 12. — Mary Garden is accused of sobering down her *Salome* for Pittsburgh, following the production of the Wilde-Straus opera in Syria Mosque, by the Chicago opera forces, yesterday afternoon, to an audience said to be the largest that ever packed the hall.

If the "Salome" seen here yesterday is the same that Chicago cast into utter darkness, it is argued, the act is unaccountable. Many ministers of Pittsburgh, who condemned the opera through the newspapers several weeks ago, preached sermons to-day declaring that they had been the victims of advertisement.

Mary Garden was much praised for vocal and histrionic work in "Salome." Her Dance of the Seven Veils, which she reduced to four, was termed "mild." Supporting her were Hector Dufranne in an admirable conception of *Jokanaan*, Riccardo Martin as *Herod*, Eleanor Reynolds as *Herodias*, Jose Mojica as *Narraboth*, Virgilio Lazzari, Constantin Nicolay, Désire Defrère and others. Giorgio Polacco conducted.

A capacity audience also saw "Aida" which closed the Pittsburgh engagement last night, with Rosa Raisa in the title rôle; Edward Johnson as *Radames*, Constantin Nicolay as the *King*, Cyrena Van Gordon as *Amneris*, Virgilio Lazzari as *Ramfis*, Giacomo Rimini as *Amonasro*, Margery Maxwell as the *Priestess*, and Lodovico Oliviero. Pietro Cimini led the orchestra.

"L'Amore dei Tre Re," which opened the Chicago season here Thursday night was considered by many the best of the productions presented. In it there was, of course, Mary Garden. Lucien Muratore, the French tenor, made his only appearance of the engagement as *Avito*, and also in the cast were Virgilio Lazzari as *Archibaldo*, and Georges Baklanoff as *Manfredo*. The conductor was Polacco.

Edith Mason made her début here as *Marguerite* in "Faust" Friday night. Riccardo Martin portrayed the titular rôle, with Georges Baklanoff as *Mephisto*, Désire Defrère as *Valentine*, Irene Pavloska as *Siebel*, Maria Claessens as *Martha* and Louis Derman as *Wagner*. Alexander Smallens, a new conductor to Pittsburgh, led the orchestra.

Edward Johnson was tendered a dinner by the Musicians Club of Pittsburgh Thursday night. Arrangements were in charge of T. Carl Whitmer, chairman of the visiting artists committee.

The annual program of compositions by members of the Musicians Club was given in Carnegie Hall Monday night under the auspices of the Academy of Science and Art of Pittsburgh. Pittsburgh composers represented on the program were Edward C. Harris, Harvey B. Gaul, Samuel R. Robbins, Vincent B. Wheeler, Gaylord Yost, T. Carl Whitmer, Richard Kountz and William Wentzell. Performers were Mr. Harris, Mrs. Romaine Smith Russell, soprano, accompanied by Mr. Gaul; Fred W. Lotz, organist; Mr. Yost, violinist, accompanied by William H. Oetting; Miss Alta Shultz, contralto, accompanied by Mr. Whitmer, and Mr. Wentzell, pianist.

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